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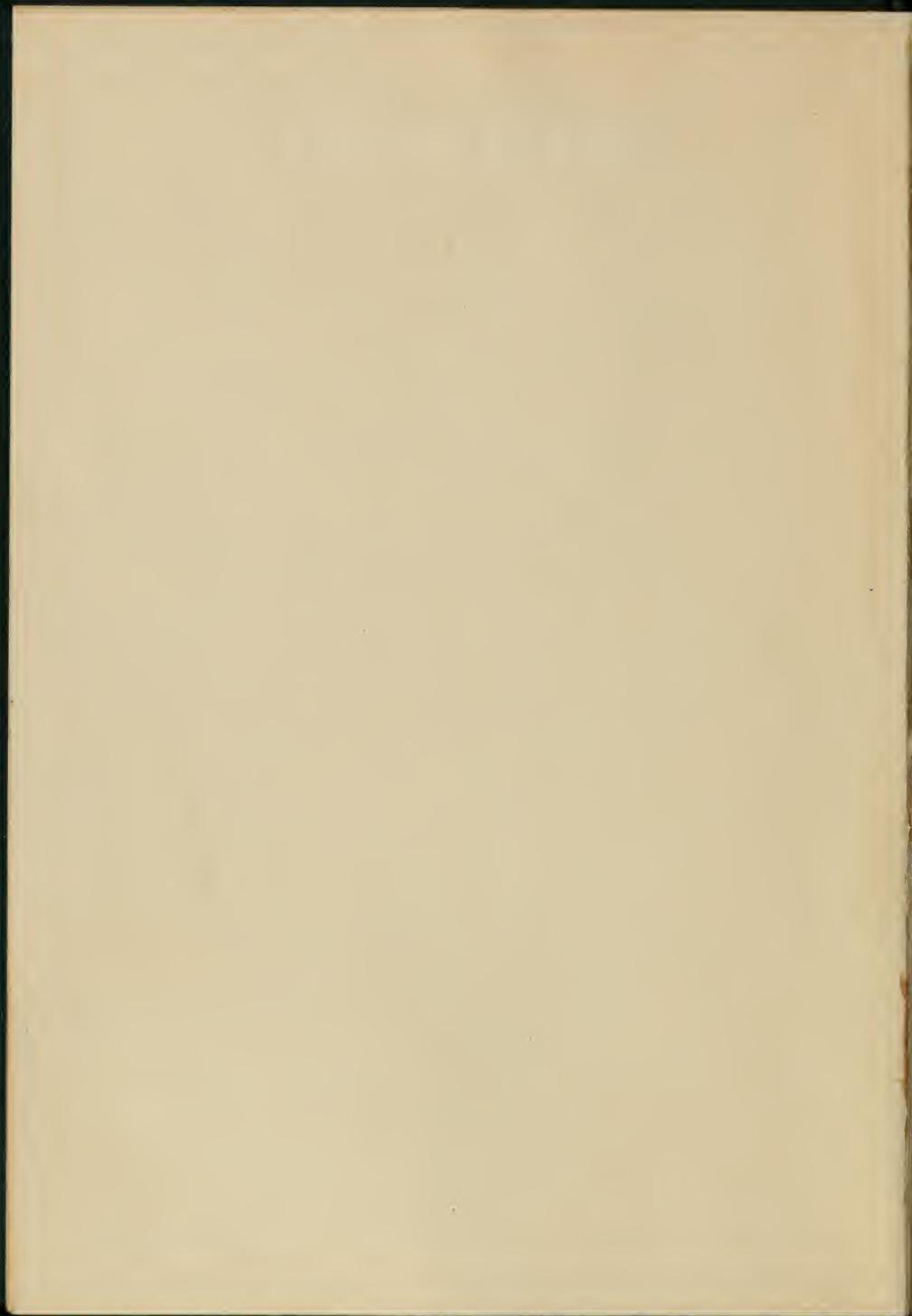
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ROBIN HOOD

A Comic Opera

IN THREE ACTS

Libretto by
HARRY B. SMITH

Music by
REGINALD DE KOVEN

171483

G. SCHIRMER, INC., NEW YORK

ROBIN HOOD

CHARACTERS REPRESENTED

Robert of Huntington (afterwards Robin Hood)	TENOR
The Sheriff of Nottingham	BARITONE
Sir Guy of Gisborne (his ward)	TENOR
Little John	BARITONE
Will Scarlet	BASS
Friar Tuck	BASS
Allan a Dale	CONTRALTO
Lady Marian Fitzwalter (a ward of the Crown, afterwards Maid Marian)	SOPRANO
Dame Durden (a widow)	MEZZO-SOP.
Annabel (her daughter)	SOPRANO

Villagers, Milkmaids, Outlaws, King's Foresters,
Archers, Pedlars, etc.

*The Scene is laid in England
at the time of Richard I*

- Act I. A Market-place in Nottingham
Act II. Sherwood Forest
Act III. Courtyard of the Sheriff's Castle

ROBIN HOOD.

Comic Opera in 3 Acts.

3

Libretto by
Harry B. Smith.

OVERTURE.

Music by
Reginald de Koven.

Moderato.

The musical score consists of eight staves of music. The first staff begins with a dynamic of **Moderato**. The second staff includes a dynamic of **rall.** The third staff shows a **cresc.** dynamic. The fourth staff includes a dynamic of **p**. The fifth staff shows a **cresc.** dynamic. The sixth staff includes a dynamic of **p**. The seventh staff shows a **p** dynamic. The eighth staff concludes with a dynamic of **p**.

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Allegro vivace.



marc. il Basso



Musical score for piano, featuring six staves of music. The music consists of two systems of three staves each. The first system starts in G major (two sharps) and moves to D major (one sharp). The second system starts in E major (no sharps or flats) and moves to A major (two sharps). The notation includes various note heads (solid, hollow, and with stems), slurs, and dynamic markings such as *cresc.* (crescendo) and *con energico* (with energy). The bass staff uses bass clef, while the treble staff uses soprano clef. Measure numbers 5 through 10 are implied by the page number and the progression of measures.

6



Tempo di Valse. (Lento.)

The sheet music consists of five staves of musical notation for piano, arranged vertically. The key signature is G major (one sharp). The time signature is 3/4. The first staff begins with a dynamic of *mf* and a instruction *legato*. The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *p*. The fourth staff starts with a dynamic of *p*. The fifth staff begins with a dynamic of *p*. Various dynamics and performance instructions are included throughout the piece, such as *rall.* (rallentando) and *ff* (fortissimo).



Allegro agitato.

Musical score page 9, measures 5-8. The top staff begins with a dynamic "sf" (fortissimo) and a bassoon-like line. The bottom staff starts with a bassoon line. Measure 6 includes a dynamic "cresc. molto". Measures 7 and 8 show continuous eighth-note patterns in both staves.

Musical score page 9, measures 9-12. The top staff continues eighth-note patterns. The bottom staff shows eighth-note chords. Measures 11 and 12 feature sustained notes with grace notes above them.

Musical score page 9, measures 13-16. The top staff has eighth-note patterns. The bottom staff shows eighth-note chords. Measure 14 includes a dynamic "molto f". Measures 15 and 16 feature sustained notes with grace notes above them.

Musical score page 9, measures 17-20. The top staff continues eighth-note patterns. The bottom staff shows eighth-note chords. Measures 18 and 19 feature sustained notes with grace notes above them.

Musical score page 9, measures 21-24. The top staff has eighth-note patterns. The bottom staff shows eighth-note chords. Measure 22 includes a dynamic "ff mire.". Measures 23 and 24 feature sustained notes with grace notes above them.

Allegro vivace.

The musical score consists of five staves of piano music. The first two staves are in common time (indicated by a 'C') and the key signature is one sharp (F#). The third staff begins with 'mare, il Basso' written below it. The fourth staff starts with a measure in common time and then changes to 2/4 time with a key signature of two sharps (G major). The fifth staff continues in 2/4 time with a key signature of one sharp (D major).

Musical score for piano, page 11, featuring five staves of music:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 2:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords.
- Staff 3:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords. A dynamic instruction "cresc." is placed above the staff.
- Staff 4:** Treble clef, key signature of one sharp (F#). Measures show sixteenth-note patterns. A dynamic instruction "ff" is placed above the staff.
- Staff 5:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords.
- Staff 6 (Bottom):** Treble clef, key signature of one sharp (F#). Measures show sixteenth-note patterns. A dynamic instruction "marc." is placed below the staff. The right hand part ends with a forte dynamic "con tutta forza" followed by a "rall." instruction.

Tempo a la marcia.

The musical score consists of ten staves of piano music. The first seven staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The eighth staff begins with a 'Largo' instruction and changes to a '3' over '4' time signature, also with one sharp (F#). The ninth staff returns to common time. The tenth staff concludes the piece with an 'attaca' instruction. The music features a variety of note heads (solid black, hollow white, and cross-hatched), rests, and dynamic markings such as 'rall.' (rallentando) and 'rit.' (ritenue). The piano keys are represented by vertical lines with horizontal dashes indicating the note heads.

Act I.

13

Nº1. Introduction and Opening Chorus.

Allegro.

4 Village Musicians enter.

Allegretto.

Soprani.

Chorus. (Behind the scenes)

Tenori.

Bassi.

Hol - la ! Hol - la ! Hol - la ! Some girls enter.

Hol - la !

Tis the morn-ing of the fair, 'Tis a day of
 Girls still off stage.
 Yes,
 pastime rare, Hail! the glad-some day, The hap-py month of May.
 (Chorus come on)
 hail the hap-py day, yes, hail the day!
 Girls on Stage
 Off Stage.
 Yes, hail the day!
 Hail! the hap-py day, yes, hail the day!

Allegro commodo.

Come to the fair, to the fair, Come, for the
 Come to the fair, to the fair, Come, for the

Allegro commodo.

semibreve

fair, pray pre - pare, Come, 'tis a day bright and
 fair, pray pre - pare, Come, 'tis a day bright and
 rare! rare! Hail! Hail!

giocoso
 Spring-time comes, smiling over hill and dale,
 May-day bright Brings de - light,
 May - day, so gay,

Happy time, we sing to thee all hail! Birds so blithe Caroling on ev'ry side.
 Happy time, we sing to thee all hail! Birds so blithe On ev'ry side,

Seem to sing To the Spring, Wel-coming with joy the sweet spring-tide.
Sing, To the Spring, Wel - com-ing gay the spring-tide.

Più animato.

Come village-girls with ribbons bright their hair so fair a-dorn-ing,

Più animato.

May - day, May - day,

Bright will be our

For it is meet we look our best upon this May-day morning: Bright will be our

fair. See! the May - pole gleams in the sun,

fair. See! the May - pole gleams in the sun,

fair. See! the May - pole gleams in the sun,

Soon the mer - ry mor - ris dance, the dance will soon now be -
 Soon the live - liest dance, the dance will now be -

(A pedlar enters; girls surround him)
 gin. Here is a pedlar, see, he's bringing pretty trifles for the fair; This is a chance to buy some

See, a ped - lar comes, See, This is a chance to buy some
 gin. See,

rib - boms brave to deck our bon - ny hair,
 a rib - boms brave to deck our bon - ny hair, Come let us see what you may
 a ped - lar comes, Come let us see what you may

have, and honest prices pray de - clare. All hail our fair!
 have, and honest prices pray de - clare. All hail our fair!

18 **Tempo I.***con spirto*
ff All hail our fair,

all hail our fair, Yes, hail the fair!

All hail our fair, all hail our fair, all hail, all hail our fair,

Tempo I.*marcato molto*

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail!

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail, hail!

sempre ff

Spring-time comes smiling over hill and dale,

Spring-time comes smiling over hill and dale,

May - day bright Brings de - light,

Hap - py time, we sing to thee all

May - - day so gay,

Hap - py time, we sing to thee all

hail! Birds so blithe car-oling on ev'-ry side,
 hail! Bright birds sweet - - voiced
 Seem to bring To the Spring
 are sing-ing, joy bringing, Yes, sing - ing, Joy bring - ing,
 are sing-ing, joy bringing, Yes, sing - ing, Joy bring - ing,
 To our fair, to our mer - ry—
 Then let us hail O'er hill and dale, To our fair, our mer - ry
 hail! mer - ry
 fair; Let ev'ry voice sing clear and gay On our hol - i - day. All
 fair; Let ev'ry voice sing clear and gay On our hol - i - day. All

hail our fair, It is the gay-est bright-est day.Hail to mer-ry May.
 hail our fair, It is the gay-est bright-est day.Hail to mer-ry May.
cresc.

f They come, Their horns re - sound! We
f They come, Their horns re - sound! We
cresc.
cresc.

3 outlaws behind scenes.

Allan a Dale.

List to the gay hunter's horn Sound thro' the forest at morn.
 Little John.

List to the gay hunter's horn Sound thro' the forest at morn.
 Will Scarlet.

List to the gay hunter's horn Sound thro' the forest at morn.
 hear!

List to the gay hunter's horn They're
 hear!

(Outlaws enter)

Allegro vivace. Scarlet.

In Sher- wood for- est the mer- ri- est of lives is our
here!

Allegro vivace.
Allan a Dale.

Little John. Life so free! So do
Scarlet. Life so free! We roam and rove in Sher-wood's grove be - neath the greenwood
out-law's life so free! So do

we. Through all the glades and syl - van shades our homes are
tree.

we.

Chorus So free!

Thro' the glades

So free!

found, We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, our hunt-ing horns do we

And the shades, f a - far and near, horns we

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Ta ra ta ra

sound. Ta ra ta ra

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our
ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our
ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra —

ra —

ra —

for - est fair, Ev - er are we gay.
for - est fair, Ev - er are we gay.
for - est fair, We are gay.

Nev - er do they wear - y

9321

Ever are we gay, Cheer-i - ly, mer - ri - ly
 Ever are we gay, Cheer-i - ly, mer - ri - ly
 live - long day, Cheer-i - ly, mer - ri - ly
 live - long sum - mer day, Cheer-i - ly, mer - ri - ly
 Free are they as birds the live - long day, Cheer-i - ly, mer - ri - ly
 live - long day, Cheer-i - ly, mer - ri - ly

roaming e'er, Liv-ing like Kings in the for-est fair.
 roaming e'er, Liv-ing like Kings in the for-est fair.
 roaming e'er, Liv ing like Kings in the for-est fair. Nev-er do they wear - y,
 roaming e'er, Liv-ing like Kings in the for-est fair. Nev - er wear - y,
 roaming e'er, Liv - ing like Kings in the for-est fair.

Ev - er they are gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er are they gay. all day.

Ev - er gay, all the live - long day.

Meno mosso.

Annabel (coming forward)

Surely 'tis an ac-quai-si-tion To this goodly com-pa-nie,

Meno mosso.

Out-laws of such high po - si - tion Gladly at the fair we see -

rall.

Come and join our dance, come dance, come and join our dance, comedance.
Allan.
 Come dance, comedance, come dance, comedance.
Little John.
 Come dance, yes come, come dance, yes come.
Scarlet.
 Come dance, yes come, come dance, yes come.
 Come dance, yes come, come and join our dance
 Come dance, yes come, come dance, come dance
 Come dance, yes come, yes, join our dance

Allegro vivace.

A morris-dance must you entrance, Let us dance! let us dance! Fa la fa la
 A morris-dance must you entrance, Let us dance! let us dance! Fa la fa la
 A morris-dance must you entrance, Let us dance! let us dance!
 A morris-dance must you entrance, Let us dance! let us dance!
 A morris-dance must you entrance, Let us dance! let us dance!
 A morris-dance must you entrance, Let us dance! let us dance!

Allegro vivace.

Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip in measure multi -

Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip steps so

Light - ly, bright - ly, Trip steps so

Light - ly, bright - ly, Trip steps so

Trip a morris-dance hi - lar - i - ous Light - ly, bright - ly, Trip in measure multi -

Light - ly, bright - ly, Trip steps so

fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and

va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and

va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

brightly we cel-ebrate the fair; Dance so hap-pi-ly, so gai-ly dancing, so
bright - ly cel-ebrate the fair; Dancing gai - ly, light - ly,
bright - ly cel-ebrate the fair; Dance so gai -
bright - ly cel-ebrate the fair; Dance so gai -
brightly we cel-ebrate the fair; ev - er dancing gai - ly light - ly
bright - ly cel-ebrate the fair; Dance so gai -
mad-ly, yes, dance your pret-ti-est, and dance your lightest and best,
mad-ly, yes, pray dance your ver-y best, yes, dance lightest and best,
ly, yes, pray dance your ver-y best, yes, dance lightest and best,
ly, yes, pray dance your ver-y best, yes, dance lightest and best,
mad-ly, yes, dance your pret-ti-est, and dance your light-est and best,
ly, yes, pray dance your ver-y best, yes, dance light-est and best,

No court min-u - et is ev-er danced half so glad-ly, Now dance your

Fa la fa la la la la la la

Fa la fa la la la la la la

Fa la fa la la la la la la

No court min-u - et is ev-er danced half so glad-ly, Now dance your

Fa la fa la la la la la la

live-li - est, with-out a stop for a rest. Then Fa la fa la

la la la la! Dance then, Fa la fa la

la la la la! Dance then, Fa la fa la

live-li - est, with-out a stop for a rest. Then Fa la fa la

la la la la! Dance then, Fa la fa la

dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Trip in measures multi -

dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures

dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures

dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures

dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Trip in measures multi -

dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures

fa - ri - ous, Fa la fa la Dance a mor - ris - dance hi - lar - i - ous,

va - ri - ous, Fa la fa la dance then so gai - ly,

va - ri - ous, Fa la fa la dance then so gai - ly,

va - ri - ous, Fa la fa la dance then so gai - ly,

Dance a mor - ris - dance hi - lar - i - ous,

fa - ri - ous, Fa la fa la - Dance then gay - ly and

va - ri - ous, Yes, dance, dance so gay

Marcato.

Yes, dance your best, dance with all zest, yes, dance your best. We'll
 dance your best, dance with zest, and don't stop to rest, dance your best,
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Yes, dance your best, dance with all zest, yes, dance your best, We'll
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Marcato.

dance then so merri- ly, and we will dance ver-y cheer-i - ly, In measures
 fa la fa la la la la la
 la la la la
 la la la la
 dance then so merri- ly, and we will dance ver-y cheer-i - ly, In meas - ures
 fa la la la la la la
 la la la la
 cresc.

cresc.

sempre

sempre

ev - er so gay, We'll make hol - i - day with
 la la We will make hol - i - day with
 la We will make hol - i - day with
 la We will make hol - i - day with
 quite mul - ti - fa - ri - ous, and in a man - ner hi - la - ri - ous; yes, we will
 la We will make hol - i - day with
 pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,
 pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,
 dance and be gay, fa la fa la! Dance a mor - ris - dance hi - lar - i - ous,
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

Musical score for "Trip-ping so gai-ly" featuring four staves of music. The top three staves are soprano voices, and the bottom staff is a basso continuo (BC) part. The music consists of eight measures of a repeating melody. The lyrics are: "Trip-ping so gai-ly We'll make hol-i-day, dance so light-ly, so" repeated twice, followed by "Trip-ping gay We'll make hol-i-day, dance so light-ly, so" repeated twice, and finally "Trip-ping gay We'll make hol-i-day, dance so light-ly, so". The BC part provides harmonic support with sustained notes and chords.

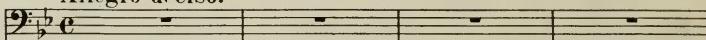
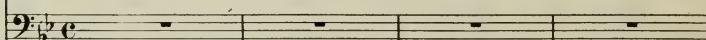
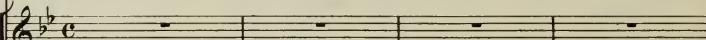
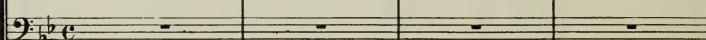
Continuation of the musical score for "Trip-ping so gai-ly". It consists of six staves of music. The first five staves are soprano voices, each containing two measures of the melody: "gai-ly to make hol-i-day." The sixth staff is a basso continuo (BC) part, which also contains two measures of the melody. The music concludes with a final section of the melody over a harmonic progression indicated by a series of vertical dots and a circled 3.

N^o 2. Auctioneer's Song.

Annabel, Allan a Dale, Little John, Scarlet, Friar Tuck and Chorus.

Allegro deciso.

Friar Tuck.

Little John
and Scarlet,
with Outlaws.Annabel,
Allan a Dale
and
Soprani.Tenori.
Bassi.

PIANO.



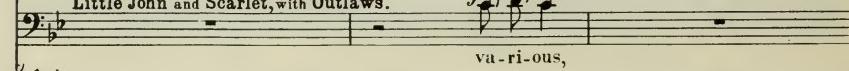
Friar Tuck.

mf

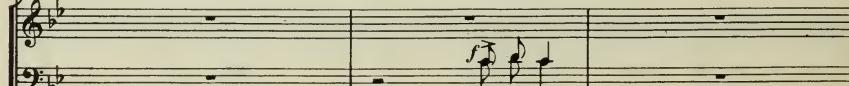
As an honest auctioneer I'm prepared to sell you here Some



goods in an as-sortment that is va-ri-ous, Here's a late la-mented deer
Little John and Scarlet, with Outlaws.

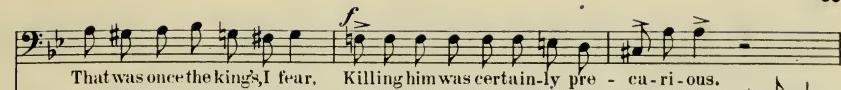


va - ri - ous,



va - ri - ous,





ca - ri - ous,

ca - ri - ous,

ca - ri - ous,



Here I have for sale Casks of brown Oc - to - ber ale,



cresc. Brewed to make human i - ty hi - lar-i - ous,

Here's a suit of homespun brave

Little John and Scarlet, with Outlaws.



lar-i - ous,



lar-i - ous,



lar-i - ous,

cresc.



cresc.

Fit for hon-est man or knave, Here's a stock in fact that's multi - fa - rious.

cresc.

fa - ri - ous. Come, make your offers and your prof-fers,
Little John and Scarlet, with Outlaws.

Who will buy?

fa - ri - ous,

fa - ri - ous,

fa - ri - ous,

O - pen hearts and o - pen cof - fers, Bargain here for ev - ery one!

Who will buy?

mf

ff stentato

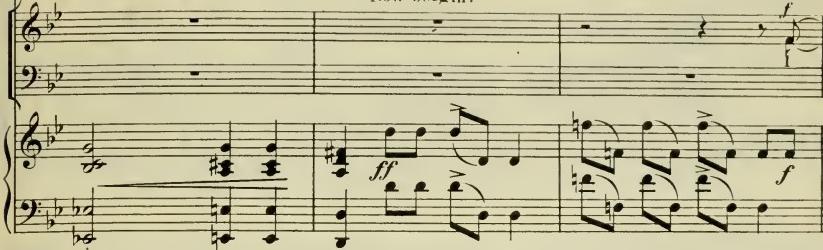
Go - ing, go - ing, go - ing, gone! Who will bid, what squire or dame?

Wholl bid?

colla voce



Now begin!



Più mosso.

go-ing, go - ing, go-ing,gone,

go-ing, go - ing, go-ing,gone,

bid, I bid, I bid the same,I bid, I bid, I bid the same,It's go-ing, go - ing, go-ing,gone,

I bid the same,I bid the same,It's go-ing, go - ing, go-ing,gone,

Più mosso.

cresc.

ff



go-ing, go - ing, gone,

go-ing, go - ing, gone,

bid, I bid, I bid the same,I bid, I bid, I bid the same,It's go-ing, go - ing, gone,

I bid the same,I bid the same,It's go-ing, go - ing, gone,

cresc.

No. 3. Milkmaids' Song.

Moderato.

Milkmaids.

PIANO. { Moderato. *mf* rall. ad lib.

Allegro moderato.

When chanticleer crow - ing Says night is a -

Allegro moderato.

When chanticleer crow - ing Says night is a -

go - ing And larks their nests are scorn - ing, O! So ear - ly in the morn - ing, O!

go - ing And larks their nests are scorn - ing, O! So ear - ly in the morn - ing, O!

mf

What-so - er the weath - er, Tripping o - ver the heath - er So_ early in the

What-so - er the weath - er, Tripping o - ver the heath - er So_ early in the

f *giocoso*

morn-ing Come we milk-maids o'er the lea. —— Plowboys haste o'er delland hill
 morn-ing Come we milk-maids o'er the lea. —— Plowboys haste o'er delland hill

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la
 Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

rall.
 la la Piping la tra la la la la!
 la la Piping la tra la la la la!

Sopr. — — — —
 Chorus. — — — — Singing Tra la
 Ten. — — — —
 Bass. — — — — Tra la la la la la Tra la

Annabel.

Oh an i-deal milkmaids a

la la

thing of grace, She's a creature of po-ets' fan-cy. With hissome figure and laughing face, Her

hands are jewell'd and oh! so white, And her eyes like diamonds bright, And her step is fai - ry

light. — Her eyes So

Milkmaids. So light, Her eyes So

is her step, are so bright,

Chorus. So light is her step, Her eyes are so bright, They

They

such a maid must bring de - light, — Eyes so bright, step so light.These
such a maid must bring de - light, — Eyes so bright, step so light.These
bright bring de - light, — Eyes so bright, step so light.These
such a maid must bring de - light, de - light de - light, These
must bring de - light, de - light de - light, These
must bring de - light, — Eyes so bright, step so light.These

poco rall.

Grazioso.

qualities must bring de - light. — She's the manner and mien of my la - dy fine, And
qualities must bring de - light.
poco rall.

traits bring de - light.
qualities must bring de - light.
traits bring de - light.
poco rall.

Grazioso.

poco rall.

e-ven her cows are i - dyl - lie kine, Such milk-maidens po - ets and painters find, And it's
rall. *rall.*

proper to add We are just that kind. With manner and mien of my la - dy fine, And
a tempo
 Milkmaids. With manner and mien of my la - dy fine, And
 With manner and mien of my la - dy fine, And
a tempo

e'en her cows are i - dyl - lie kine, Such milk-maids do po - ets and
 e'en her cows are i - dyl - lie kine, Such milk-maids do po - ets and
 e'en her cows are i - dyl - lie kine, Such milk - - - maids

rall.

pain-ters find, And it's prop-er to add, we are all just that kind.
 pain-ters find, And it's prop-er to add, we are all just that kind.
 pain-ters find, And it's right to add, we're all just that kind.

rall.

f p

Allan a Dale.

Nay, the kind of milkmaids that you describe,
Are milkmaids seen very

mf

rarely; The real milkmaid she is old and fat, Her figure's something to cavil at, Her

hands are rough and her gown home-spun, She but sings when her work is done. — Of

A musical score for two voices and piano. The vocal parts are in soprano and bass clef, with lyrics in English. The piano part is in bass clef. The music consists of two staves. The first staff starts with a treble clef, followed by a bass clef, and ends with a bass clef. The second staff starts with a bass clef. The lyrics describe a young nymph's life as a brimming pail, full of merriment, and her desire to rise and work.

Annabel. *a tempo* *ff*

With the manner and mien of my la - dy fine, E'en the

Allan a Dale. *ff*

go - ing to bed. With the manner and mien of my la - dy fine, E'en the

Milkmaids. *ff*

With the man-ner and mien of my la - dy fine, E'en the

Chorus. *ff*

With the man-ner and mien of my la - dy fine, E'en the

With the man-ner and mien of my la - dy fine, E'en the

a tempo *ff*

cows she milks are i - - dyl - lie kine, Such milk-maids po - ets and
cows she milks are i - - dyl - lie kine, Such milk-maids po - ets and
cows she milks are i - - dyl - lie kine, Such milk-maids do po - ets and
cows she milks are i - - dyl - lie kine, Such milk - - maids milk-maids po - ets and
cows she milks are i - - dyl - lie kine, Such milk - - maids
cows she milks are i - - dyl - lie kine, Such milk - - maids

rall.
paint-ers find, And it's right to add, we are all just that kind. —
rall.
paint-ers find, And it's right to add, we are all just that kind. —
rall.
paint-ers find, And it's right to add, we are all just that kind. —
rall.
paint-ers find, And it's right to add, we are all just that kind. —
rall.
paint-ers find, And it's right to add, we are all just that kind. —
rall.

NO 4. Scene.

Entrance of Robin Hood.

Allegro deciso.

Annabel. Come the bowmen in Lin - coln green,
Dame Durden. Come the bowmen in Lin - coln green,
Allana a Dale. Come the bowmen in Lin - coln green,
Robin and Tenors.
Robin H. and Basses. We
Archers. We
Milkmaids and Chorus. Come the bowmen in Lin - coln green,
They are seen

Allegro deciso.

PIANO.

The musical score consists of several staves. The top staff is for the piano, with a treble clef, a key signature of one sharp, and common time. It features a continuous eighth-note pattern. Above it are five vocal staves: Annabel, Dame Durden, Allana a Dale, Robin and Tenors (with Robin H. and Basses), and Milkmaids and Chorus. Each vocal part has a basso continuo staff below it. The vocal parts sing a rhythmic pattern of eighth notes, with lyrics appearing above the notes. The piano part has dynamic markings like f (fortissimo) and p (pianissimo). The vocal parts sing in unison at the beginning, then Robin and Tenors sing a higher line, followed by Robin and Basses, and finally Milkmaids and Chorus. The piano part provides harmonic support throughout.

Fin - er archers were nev - er seen,
Fin - er archers were nev - er seen,
Fin - er archers were nev - er seen,
come un - to Net - tingham fair,
come un - to Not - tingham fair,
Fin - er archers were nev - er seen,
Clad in green

9321

This section of the score continues the musical piece. It features three staves: a treble staff for the piano, a bass staff for the piano, and a basso continuo staff. The piano part continues its eighth-note pattern. The lyrics from the previous section are repeated, followed by new lyrics: "come un - to Net - tingham fair," "come un - to Not - tingham fair," and "Clad in green." The basso continuo staff provides harmonic support, and the piano staff has dynamic markings like f and p.

Vic-tors they, and how gallant and gay, Vic-tors ev-er where val-or holds sway.

Vic-tors gallant and gay, Vic-tors ev-er are they.

Vic-tors gallant and gay, Vic-tors ev-er are they.

Vic-tors are we in the fray, Wel-

Vic-tors they, and how gallant and gay, Vic-tors are we in the fray, Wel-

Vic-tors in the fray, Vic-tors brave are they.

They win the day, yes, bray are they.

Merry sport we ev-er find is there.

Merry sport we ev-er find is there.

Merry sport we ev-er find is there.

come un-to Not-tingham fair, Merry sport we ev-er find is there. The

come un-to Not-ttingham fair, Merry sport we ev-er find is there. The

Merry sport we ev-er find is there.

Merry sport we ev-er find is there.

Welcome are you to Not-tingham fair.

Wel - - come ev - er you are.

Robin. Wel - - come ev - er you are.

In the arch - e - ry con-test is done, And all priz - es we won. Archers with Chorus.

arch - e - ry con-test is done, And each prize we won.

Welcome are you to Not-tingham fair.

Wel - - come ev - er you are.

Wel - - come ev - er you are.

cresc.

ff

ff

p

leaf - y shades of the woodland glades Of Sherwood's greenwood tree. — Where the

red deersprings and the thros-tle sings Is the dear - est spot to me, — Is the

dear-est spot to me. — For nev-er a care i' the world comes there, And

colla voce *p*

poco rall. never you hear a sigh — As you love and laugh, As you quip and quaff, So

poco rall.

ff con spirito gai-ly the days go by. — Then hey! for the mer-ry green-

wood, say I, And give me a bow of yew, — Let

mine be the life that is free — from strife Where friends are staunch and

Annabel. *ff*

Dame D. Then hey for the merry greenwood, say I, And give me a bow of yew, — Let

Allan a Dale. *ff*

Robin. Then hey for the merry greenwood, say I, And give me bows of yew, — Mine

true. — Then hey for the merry greenwood, say I, And give me a bow of yew, — Mine

Then hey for the merry greenwood, say I, And give me a bow of yew, — Let

give me a bow of yew, — Let

Outlaws and Chorus. *ff*

Then hey! for the mer - ri - est greenwood, Give me bows of yew, — Mine

mine be the life that is free from strife, and true. —

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

mine be the life that is free from strife Where friends are staunch and true. —

mine be the life that is

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

Vivace con spirito.

Annabel.

f
Sir Cav-a - lier,you're welcome here to this our fair.

Allan.

Robin.

Little John.

Vivace con spirito.

Just pardon me,my
My thanks,my dear,a pretty girl you are, I swear.

friend,but she is my be-troth'd,I must a-ver.

As all is fair In love or war,You'd

As all is fair In
 As all is fair In
 bet-ter not make love to her.

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I
 love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

scott at him who takes it ill.

As all is fair In love or
 scoff at him who takes it ill. As all is fair In love or war, I scoff at him who
 As all is fair In love or

rall.

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As all is fair In love or war, I scoff at him who
 war, yes, As all is fair in love or war, I scoff at him, at
 takes it ill, As all is fair In love or war, I scoff at him who
 war, ves, As all is fair In love or war, I scoff at him who

rall.
 takes it ill. All is
 him who takes it ill. All is
 takes it ill. All is
 takes it ill. All is
 meno mosso
 rall. rall.

Allegro commodo.

fair in love and war, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love and war, they say, they say, With a heigh and a lil-y gay, And a
 fair in love, they say, they say, With a heigh and a lil-y gay, And a

Allegro commodo.

man can rightly win an - y maid whom he may, As the prim-rose spreads so
 man can - win an - y maid whom he may, As the prim - rose spreads
 man can rightly win all maids he may, As the prim - rose spreads
 man can win all maids he may, prim - rose spreads

sweet - ly, 'Tis the mer-ry time when birds be-gin to sing,
 so sweet - ly, Yes, yes, it is the May - time,
 so sweet - ly, Fa la la la la la
 sweet - ly, Fa la la la la la la la la la la

'Tis the mer-ry time of Spring. Fa la la la fa la la la
 'Tis the mer-ry time when birds be-gin to sing. Fa la
 Fa la la la la la Fa la
 la, Fa la ——————
 Fa la la la la la

fa la la la fa la la la fa la la la la la la. Maid-en
la la la fa la la la la la la. Maid-en
la la la fa la la la la la la. Maid-en
Fa la fa la la la la fa. Maid-en

fancies love to stray, so they say, so they say, With a heigh and a
fan - cies stray, so they say, so they say, With a heigh and a
fancies love to stray, they say, they say, With a heigh and a
fan - cies stray, they say, they say, With a heigh and a

lil - y gay, And the birds will choose their mates In the sweet month of May, As the
lil - y gay, And the birds choose mates In the sweet month of May, As the
lil - y gay, And the birds will choose their mates In time of May, As the
lil - y gay, And the birds choose mates In time of May,

primrose spreads so sweet - ly, Daffodils around are bloom - - ing, And
 prim - rose spreads sweet - ly, Daffodils around are bloom - - ing,
 prim - rose spreads sweet - ly, Daffodils around are blooming, fa la la la la la,
 prim - rose spreads sweet - ly,

vi-o-lets the woods per-fum - - ing, All is fair in love, As the
 Vi-o-lets the woods per-fum - - ing, All's fair, as the
 Vi-o-lets the woods per-fuming, fa la la fa la la la fa la la la. The
 Vi-o-lets the woodspers - fum - - ing, All is fair in love, as the

rall. Agitato. *f*
 primrose spreads so sweet - ly. How now! What is the row?
 prim - rose spreads sweet - ly. How now! What is the row?
rall. prim - rose spreads sweet - ly. How now! What is the row?
 rose spreads so sweet - ly. How now! What is the row? How now! What is the row?
 Agitato.

rall. *cresc.*

Annabel.

Lento.

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Ah!
Dame D.Ah!
Allan.Ah!
Robin. *rall.*Ah! Whom have we here?— Yes, who are they approaching here?
Little John.

Ah! Whom have we here?—

Chorus *ff* Ah! *rall.*

Ah! Whom have we here?—

Lento.

ff *rall.*

Allegro.

(to Maid Marian)

Who is it pray? Explain!

Who is it pray? Explain!

Pray tell, why is this af - fray? Explain!

Who is it pray? Explain, why is this af-

Who is it pray? Explain!

Explain!

Allegro.

Explain!

Annabel.

Pray who will ex - - plain, who will ex - -
 Allan a Dale and Dame D.

Pray who will ex - - plain, who will ex - -
 Robin.

fray? who will ex - - plain, who will ex - -
 Little John.

Pray who will ex - - plain, who will ex - -

Pray who will ex - - plain, who will ex - -

Pray who will ex - - plain, who will ex - -

molto *f* e marcato

Maid Marian.

Let me alone, unhand me sir, now. Yes, please explain to me, for one, I'd

plain Let her alone, un-hand hersir, now.

plain? Pray tell.

plain? Pray tell.

Little John.

plain? Pray tell.

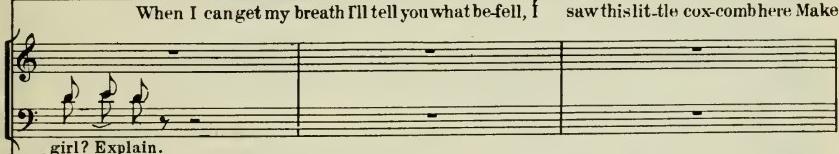
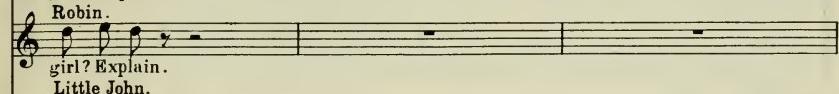
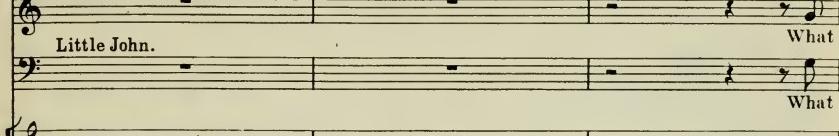
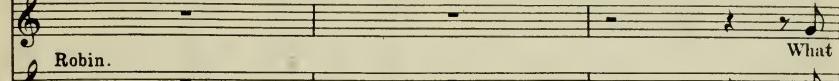
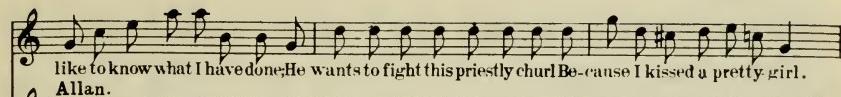
Scarlet.

Yes, explain, yes, explain, pray.
 plain? Let her alone, un-hand hersir, now.

plain? Pray tell.

plain? Pray tell.

leggiero



Friar Tuck.

love un - to a pret - ty dear, And he gave her a re - sounding kiss Up -

Maid Marian.

Annabel.

Allan a Dale.

Then down with him!

Robin Hood.

Then down with him!

Little John.

Then down with him!

Friar Tuck.

Then down with him!

rall.

Sopran I.

on the cheek, a - bout like this.

Sopran II.

Then down with him!

Tenori.

Then down with him!

Bassi.

Then down with him!

Maid Marian.

nev - er of - fered such a kiss,'Twas just a ti - ny one like this.

Allan a Dale.

You

You

Maid Marian.

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Annabel.

Allan a Dale.

Come now explain.

seem to think it is a feat To kiss each pretty girl you meet.

Robin Hood.

Come now explain.

Little John and Friar Tuck.

Come now explain.

Sopran I.

Come now ex-plain.

Sopran II.

Tenori.

Come now ex-plain.

Bassi.

rall:

colla voce

Tempo di Marcia.

con spirito

Maid Marian.

came as a Cav-a - lier, and I think you'd take it not a - miss,

Annabel.

Allan a Dale.

We take it much a - miss,

Robin Hood.

Little John and Friar Tuck.

We take it much a - miss,

Sopran I.

Sopran II.

We take it much a - miss,

Tenori.

Bassi with SCARLET.

Tempo di Marcia.

f con spirito

If as a Cav-a - lier I am nev-er loth to steal a kiss.

Neer loth to steal a kiss.

Neer loth to steal a kiss.

Neer loth to steal a kiss.

cresc.

Nev-er a Cav-a - lier would be gal-lant Knight both brave and true, Who

both brave and true

both brave and true

both brave and true

cresc.

63

would not confer a kiss on a girl who wished him to. Cava-

quite true.

quite true.

quite true.

quite true.

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quite true.

quite true.

quite true.

semper

Maid Marian.

liers, I de-clär'e, must give heed to the call of love, Cav-a-liers e'er must be In their
 Annabel.
 Dame Durden and Allan a Dale.
 Robin Hood. To the call of love,
 Little John and Friar Tuck. To the call of love,
 Scarlet. To the call of love,
 To the call of love,

manners so gay and free, And if you had been by You would do, I am sure, as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as

Maid Marian.
 I. Cav-a - liers must e'er obey the call, the call of
 Annabel.
 he. Dame Durden and Allan a Dale.
 he. Robin Hood.
 he. Little John and Friar Tuck.
 he. Soprano I.
 Soprano II.
 Scarlet. Tenori and Bassi.
 he.

done just the same as you. For that's the way one should appear as a Cav - a - lier.

done just the same as you. For that's the way one should appear as a Cav - a - lier.

done just the same as you. Thus should one e'er appear as a Cav - a - lier.

done just the same as you. Thus should one e'er appear as a Cav - a - lier.

done just the same as you. Thus should one e'er appear as a Cav - a - lier.

For that's the way one should ap-pear as a Cav - a - lier.

done just the same as you. Thus should one e'er ap-pear as a Cav - a - lier.

done just the same as you. Thus should one e'er ap-pear, 'Tis clear.

No. 5. Duet.

Maid Marian. Robin Hood.

Andante con moto.

p

Maid Marian.

Robin Hood.
con gran espressione

Though it was within this hour we met I've dreamd of

such a face as thine, Dreams I love to think of even yet,

When I held thy lit - tle hand in mine. Ah! then to

'Twas not mine!

It — was for that dreamland face to pine. Ah no!

wake — was for that dreamland face to pine. Will that dream come true?

Not so! Nay, I may not let thy dream come to pass, tis not true!

Let me dream anew? Thou dost not love me then, and my dream is not true?

Allegretto grazioso.

dance

Who knows what fate may thee a-wait If thy constancy time and distance

Allegretto grazioso.

prove? This hand of mine may yet be thine, If fi - del-i-ty is a part of love. —

May be mine! True ix my love. — Long,

Più mosso.

If that is true, I for - get. Come
long a - go, some time I know, In dreamland fair we met.

Più mosso.

not so nigh I pray you, fie! Your self do not for - get. I

Yes, we have met, I think of it een yet, een yet.

dolce
heard thy voice long, long a - go So ten - der - ly we met.

Ah yes! Dream - ing ten - der - ly we met. What

dolce
simile

Love ev - er will be our

joy to hear those words, my dear, Love ev - er will be our

Moderato. *p rall.*

guide. Pray come not nigh With mournful sigh, Love that I own Is joy a-

guide. *a tempo*

Moderato. *p rall.* *a tempo*

marcata la melodia *roll.*

alone; Love should be glad, Ne'er should be sad, Happy for ever, and such love have I.

Ne'er should be sad, Happy ever, such love have I.

rall.

Tempo di Valse.

Come dream so bright, My heart delight, Dreaming a-new I find'tis true,

Come dream so bright, My heart delight, Dreaming a-new I find'tis true,

Tempo di Valse.

Fair dost thou seem, Beau-ti-ful dream, At last I see thee, My dream has come true.

Fair dost thou seem, Beau-ti-ful dream, Now I see My dream come true.

rall.

NO. 6. Song.

Sir Guy, The Sheriff and Chorus.

Allegro.



The Sheriff.

*sforzando*1. I am the Sheriff of Nottingham, My
2. The mer - ry Sheriff of Nottingham, He

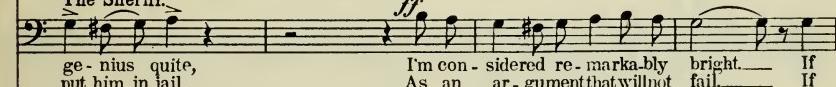
eye is like the ea - gle's, So sly and elev - er in fact I am A
nev - er stops to ar - gue, If a - ny one should hint he's a sham I



Sir Guy.

He's a won-der-ful wight,

And re - fus - es all bail,

ge - nius quite,
put him in jail,I'm con - sidered re - marka - bly bright. If
As an ar - gument that will not fail. If

He's so bright

In the jail

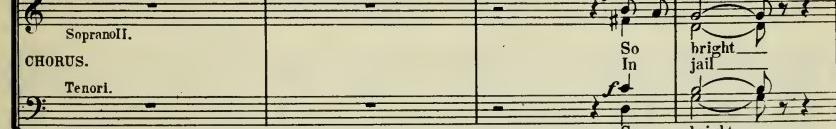
SopranoI.

SopranoII.

CHORUS.

Tenori.

Bassi.



Bow low! Bow low! Bow low! Bow low!

a - ny one fracturesthe light-est law
a - ny ple-bo-ian my greatness mocks,
A glancefrom mefills all his
I an-swers by putting him

Bow low!
Bow low!

Bow low! Bow low!

1-2. Bow lower still! Bow lower still!

mind with awe,
in the stocks. Bow low! I would if I were you. You may
Bow low! I would if I were you. You may

1-2. We bow. We bow.

1-2. We bow. We bow.

1-2. seek for aye, But you never will deservSuch a wond'rous Sheriff as L. Such a

Hemakesno er - ror, It striketh ter - ror; He's a seething brain
 brain, Such an eye, I've a seething brain which can
 He makes no er - ror, It striketh ter - ror, He's a seething brain which can
 He's a seething brain

right al - way, right al - way, ne'er a - stray. In
 nev - er go a - stray, I am sure to be right al - way. In
 nev - er go a - stray, He is sure to be right al - way. In
 right al - way, right al - way, ne'er a - stray. In

cresc. fact, such Sheriffs as we be - hold You do not see ev - 'ry day.
 fact, such Sheriffs as you be - hold You do not see ev - 'ry day. I
 fact, such Sheriffs as we be - hold You do not see ev - 'ry day.
 fact, such Sheriffs as we be - hold You do not see ev - 'ry day.

In short,in-ral-lible
 nev - er yet have made one mistake,I'd like to for va - rie-ty's sake, In short,in-fol-lible

In short,in-fal-lible

cer I am.

cer I amThe Sheriff of Notting-ham.

cer I am.

1st Verse. 2nd Verse.

NO 7a. Trio.

The Sheriff, Sir Guy and Maid Marian.

Maid Marian. 

Sir Guy. 

The Sheriff. 

PIANO. 

The Sheriff. 

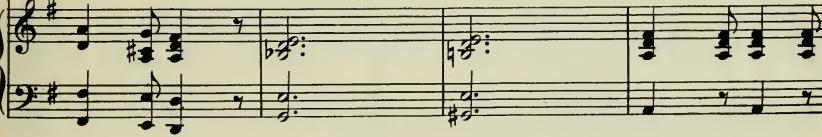
When a peer makes love to a dam-sel fair,makes love to a dam-sel



fair, Be - fore he begins to make his confession He stands stat-u-esque-ly to



make an impression,Well something like this,or something like that,Or something like this is the



prop-er air, Do you think you could do like that, my lad? For these are the arts of the

peer-age; Do you think you could do like that, my lad? Thats ver-y nice, pretty

Sir Guy. *rall. ad lib.* Meno mosso.
I think, as you say, it is not half bad; I'll follow your suggestion, And
The Sheriff.
well, not bad.

Meno mosso.
rall. ad lib.

Allegro moderato.
I will ask the fateful question.

Quite so! Allegro moderato.

Churning, churning, churning all the livelong day,

Earning, earning, earning wherewithal to pay For a gown of sat-in rare, For a

ribbon for my hair; Colin surely will declare That he loves me, loves me,

loves on-ly me! Fa la la! Fa la la! fa la

la la fa la la la fa la la la la fa la la la la!

Sir Guy.

Tho' like a

78 Quasi Recit.

Sir Guy.

peer—I've stood and act-ed, The damsel's thoughts seem quite distracted.
The Sheriff.

Quite so!

Quasi Recit.

Tempo I.

She seems dis-tracted.

Oh,

Tempo I.

The Sheriff.

those are the means that the maids employ, The means that the maids em-ploy, Be-

Sir Guy.

The Sheriff.

Does

fore she begins to yield to his pleading She has to pretend that she gives lit-tle heed-ing.

this kind of thing? That's just what they do when they think they're coy,
 No, this kind of thing That's just what they do when they think they're coy, Do not

vall. ad lib.

So
 mind lit - tle things like that, my boy! That's what they do when they think they're coy.
vall. ad lib.

that is the way - they act when coy.
 Re - peat now af - ter me:

vall. ad lib.

Tempo di Valse.

Moderato.

f

What is that?
 Sweet - heart, own sweetheart, bonny eyes,
 Sweet - heart, my own sweetheart, Lift up thy bon - ny eyes,

Moderato.

How very

Yes, bid with Love's fond art Now my drooping spir - its rise.

And bid with Love's fond art My drooping spir - its rise.

flat! I pray you both be -

Dow - on his peer - less knee, down on my peer - less

Behold a peer who kneels Dow - on his peer - less knee, down on his peer - less

gone! Have

knee, A fie - ry flame for thee, Ar - dent love for

knee, And who dis - tinct - ly feels A fie - ry flame for thee, Ar - dent love for

leggiero

done! If for love of me you burn,
 theel Shall I help you to
 thee!

leggiero

Well yes, pray, help me to churn, You may
 churn? Let me, pray! Yes, I will churn, Yes, for love of you I burn!
 He'll help you churn, Help you to churn, to churn, Yes, helper, yes

help me in churning, I churning you're learning, My love you'll be earning, yes, help me to
 Learning this churning Her hand I am earning, I'm learning to help her
 help her to churn, 'Tis right that you should help her churn, help her

churn.

churn. sweet, sweetheart,

churn. I'll il-lustrate the art, By which to win her heart. Sweet - heart my

What are they say - ing?

my own sweetheart, Lift up thy bon - ny eyes, And

own sweet-heart, Lift up thy bon - ny eyes, And

Their wits are stray - ing!

bid with Love's fond art Now my drooping spir - its rise.

bid with Love's fond art My drooping spir - its rise.

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Who for love of me is burning!

Behold a peer who kneels Down on his peer-less knee, And who for love doth burn!

Down on his peer-less knee, Burn! burn! burn!

I see a peer who kneels Down on his peer-less knee For love of me,

For love of her I'm churning and burning, Her hand I am earning, For

For love of her You're churning and burning, Her hand you are earning, For

ad lib.

For love of me you churn. Oh! how I wish they'd got

love of her I churn. Oh no!

love of her you churn. Oh no!

colla voce

Allegro moderato.

Allegro moderato.

Churning, churning, churning all the live - long day, Earning, earning, earning wherewith

For a gown of sat-in rare, For a rib-on for my hair, Sure-ly
al to pay. Churn - - ing, she does not care.
All the day. Churn - - ing, Take care!

rall. - *a tempo*

Col-in will declare That he loves me, loves me, loves on-ly
 Love me, love on-ly me, love on-ly me,
a tempo Love him, yes, love him,

rall. -

me, Fa la la Fa la la Fa la la Fa la
 me, Fa la la Fa la la Fa la la Fa la

Churning churning heads are turning, with love burning He is earning by his churning Ev'ry right to

dim. - *p* *rall.*
 la la fa la la la fa la la la la la la la!
 la la fa la la la fa la fa la la!
dim. *p* *rall.*
 call you his, to eall you his, fa la la!
dim. *p* *rall.*

No 7b

Annabel.

Dame Durden.

Allan.

Robin H.
and
Archers.

Milkmaids
and

Chorus.

PIANO.

The musical score consists of ten staves. The top five staves are vocal parts: Annabel, Dame Durden, Allan, Robin H. and Archers, and Milkmaids and Chorus. The Robin H. and Archers staff includes 'Robin and Tenors.' and 'Basses.' The bottom five staves are for the piano. The vocal parts sing in unison. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts sing the lyrics 'Come the bow-men in' and 'Lin - coln green,' followed by 'Fin - er Archers we've' and 'We come un - to Not - tingham fair.' The piano part concludes with a series of chords.

Come the bow-men in

Lin - coln green, Fin - er Archers we've

Lin - coln green, Fin - er Archers we've

Lin - coln green, Fin - er Archers we've

We come un - to Not - tingham fair.

We come un - to Not - tingham fair.

Lin - coln green, Fin - er Archers we've

Lin - coln green,

nev - er seen, Vic - tors are they, and gal - lant and gay,
 nev - er seen, Vic - - tors gal - lant and gay.
 nev - er seen, Vic - - tors gal - lant and gay,
 Vic - - tors are we in the fray,
 Vic - tors they, and how gal - lant and gay,
 nev - er seen, Vic - - tors in the fray.
 Clad in green they win the day,

 Victors ev - er where val - or holds sway. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 We come un - to Nottingham fair. Mer - ry
 Vic - tors are we in the fray. We come un - to Nottingham fair. Mer - ry
 Vic - tors ev - er where val - or holds sway.
 Vic - tors brave are they. Mer - ry
 Yes, brave are they. Mer - ry

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there. The Arch-er - y con - test is

sport we ev - er find is there. The Arch-er - y con - test is

sport we ev - er find is there.

sport we ev - er find is there.

cresc.

Wel - come you to Not - ting-ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

ff done, And all priz - es we've won.

done, And each prize we won.
Wel - come you to Not - ting-ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

ff

Nº8. Finale I.

Moderato

Marian.
Annabel.

Dame Durden.
Allan.

Robin.

Little John.

Friar Tuck.

Chorus.

PIANO.

Moderato.

ho!
ho!
What ho! What ho! With - in there!
no!
ho!
hol
hol

in there, within there, what ho!—
 in there, within there, what ho!—
 in there, within there, what ho!—
 For you, Lord Sher-iff, we a - wait, to—
 In there, within there, what ho!—
 in there, within there, what ho!—
 in there, with-in there, what ho!—
 in there, with-in there, what ho!—

Yes, pray be heedful, Produce the
 Yes, pray be heedful, Produce the
 fail us would be rash. So of our call be heedful. And come, produce the
 Scarlet with Little John.
 So of our call be heedful, And come, produce the
 Yes, pray be heedful, Produce the
 Yes, pray be heedful, Produce the
 Yes, pray be heedful, Produce the

The musical score consists of ten staves. The top five staves are for voices (Soprano, Alto, Tenor, Bass, and another Alto/Bass part). The bottom five staves are for a combination of piano/violin (indicated by a treble clef and bass clef) and cello/bass (indicated by a bass clef). The music is in common time, with a key signature of two sharps. The vocal parts sing repetitive phrases like 'in there, within there, what ho!' and 'Yes, pray be heedful, Produce the'. The instrumental parts provide harmonic support with chords and rhythmic patterns.

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro
 needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro
 needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro
 needful, For you, my Lord, we a - wait, Do not fail, no. Pro
 needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro
 needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro
 needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro

duce his ti - tle and his estate, And al - so produce the cash.
 duce his ti - tle and his estate, And al - so produce the cash.
 duce my ti - tle and my estate, And al - so produce the cash. We
 duce his ti - tle and his estate, And al - so produce the cash.
 duce his ti - tle and his estate, Likewise produce the cash.
 duce his ti - tle and his estate, And al - so produce the cash.
 duce his ti - tle and his estate, Likewise pro - duce the cash.

ff
We
We
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's knocker, We
ff
We
We
We
We
deciso
ff
marcato
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's
rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's
marcato

Poco agitato.

knocker.
knocker.
knocker.
Sheriff. (enters)
Come, come! what means this
knocker.
knocker.
knocker.

Poco agitato.

Sheriff.

din so loud? Disperse, ye noisy crowd! What means this din? Disperse, ye noisy crowd!
Little John.

Scarlet.
Dis-

Dis-

Little John.

ad lib.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go, A business errand brings us here, And Scarlet.
 perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

We will not go, Dis-perse? Oh no, We will not go.
 perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

colla voce

so for - bear that haughty sneer.

Just harken to our friend's re - cit - al,

pesante

Robin.

Andante.

De-clare me now the Earl.

Sheriff.

Scarlett.

No

Then confer on him his ti -

Andante.

Sheriff.

Earl are you, in sooth, — You vain, presump-tuous youth, — You

Robin.

What, no Earl? What, no Earl?

Sir Guy.

What, no Earl?

Sheriff.

vain, presumptuous youth!

What, no Earl?

Sheriff: I find that by your father's will you are disinherited!

Robin: Disinherited?

Sheriff: Here are the documents. Before your birth, your father was secretly married to a young peasant girl, who died when the Earl's first child was born. That first-born son was reared by me. Behold him! The rightful heir of Huntington, as these documents fully prove.

Robin: What do I hear?

Lento.

Sheriff.

This

Allegro pomposo.

statement's true, you can - not move it, Here are the doe - u - ments to

Robin.

This is some trick mendacious.

prove it!

Not so! it is ve - ra - cious.

Sir Guy.

This is the Earl beyond all doubt - ing.

Little John.

At such an Earl we all are

Robin.

No Earl.

Sir Guy.

Of

Sheriff.

This is no trick mendacious. It is quite true.

Little John.

flout - - ing.

He is not the Earl.

Scarlet.

He is not the Earl.

No Earl.

No Earl.

Andante.

course, I am the Earl.
These pa - pers prove it quite; I
They can't be right.

rall.

Andante.

'Tis not right, No 'tis not right.
rall.
They prove it quite, And must be right.
rall.
made them all my self, And know they're right.
rall.
'Tis not right, No 'tis not right.
rall.
'Tis not right, No 'tis not right.
rall.
'Tis not right, It is not right.
rall.
'Tis not right, It is not right.
rall.

Allegro agitato.

Marian. (aside)

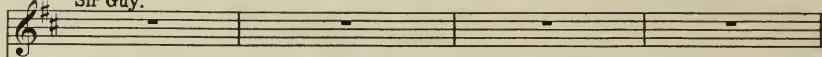
If this young churl uncouth Is Hun-tington in truth, I
 will suppress the king's command, I will suppress the king's command, I'll
 not ac - cept his hand, I'll not ac - cept his hand,

Robin (spoken) Träitor, in the absence of the king, I know your will is law; but,
 when the king returns from his crusades, I know that he will see justice done

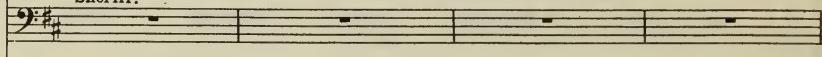
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Allegro moderato.

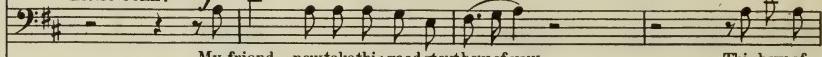
Sir Guy.



Sheriff.

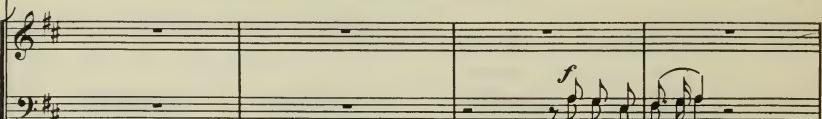


Little John.



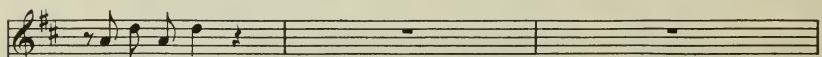
My friend, now take this good stout bow of yew,

This bow of

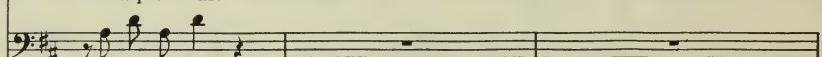


That good stout bow of yew.

Allegro moderato.



Let's hope he will.



Let's hope he will.



yew, _____ And come to Sherwood, join our jolly, jolly crew.



Come join our



> > v

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101

Musical score for 'Our jolly crew!' featuring four staves. The first three staves are vocal parts (Soprano, Alto, Bass) in G major, 2/4 time. The fourth staff is a piano accompaniment in G major, 2/4 time. The vocal parts sing 'Our jolly crew!' in unison, with the bass part repeating it on a higher pitch. The piano part provides harmonic support with chords. The vocal parts continue with 'jolly, jolly crew.' The piano part then leads into a section where it plays eighth-note chords. The vocal parts then sing 'stead of Earl a king you'll be, A king of subjects loyal and free, You'll' followed by a repeat sign. The piano part continues to provide harmonic support. The vocal parts then sing 'Robin.' The piano part then plays eighth-note chords. The vocal parts sing 'Sir Guy.' The piano part then plays eighth-note chords. The vocal parts sing 'Sheriff.' The piano part then plays eighth-note chords. The vocal parts sing 'rall.' The piano part then plays eighth-note chords. The vocal parts sing 'reign beneath the green-wood tree. The king of outlaws you shall be.' The piano part then plays eighth-note chords. The vocal parts sing 'And' followed by a repeat sign. The piano part then plays eighth-note chords.

Our jolly crew!

Our jolly crew!

Our jolly crew!

In -

jolly, jolly crew.

stead of Earl a king you'll be, A king of sub-jects loyal and free, You'll

Robin.

Sir Guy.

Sheriff.

rall.

I will be.

He will be.

He will be.

reign beneath the green-wood tree. The king of outlaws you shall be. And

rall.

colla voce

Little John.

rall. *a tempo*

where is life as fair and free? An outlaw's life's the life for me! Such mer-ry blades Be-

rall. *a tempo*

Robin. *Con trizzo*

I take you at your word! your
neath the shades of Sherwood for-est so gay are we.

Meno mosso.

rall. *ff* *rall.*

hand! And gladly I will join your gallant band. Oh where is life so

Sir Guy. *ff* *rall.*

Come away, come away. We are glad all

Sheriff. *ff* *rall.*

Come away, come away. We are glad all

Little John. *ff* *rall.*

Come away, come away. Oh where is life so

rall. *ff* *rall.*

Come away, come away. Ch where is life so

Tempo I.

fair and free? An out - law's life's the life for me.
 this to see,'Tis plain an out - law he will be.
 this to see,'Tis plain an out - law he will be. *rall.*
 fair and free? An out - law's life's the life for me. In syl-van shades we're
 fair and free? An out - law's life's the life for me.

Tempo I.

An outlaw's life's the life for me,
 For me,
 For me,
 jol - ly blades, An outlaw's life's the life for me,

For me,
 For me, *rall.*

104 Moderato sostenuto.

Marian.

Annabel. Yes, faithful be.

Dame. D. and Allan.

Robin and Sir Guy.
Robin Farewell, until we meet again, Farewell to thee; Farewell! although a Sheriff and Little John.

Tuck and Scarlet.

Moderato sostenuto.

Farewell, un-til we meet a-gain, Ah yes,
Farewell, un-til we meet a-gain; Ah yes,
Farewell, un-til we meet a-gain,
King I reign, E'er true I'll be. Farewell, un-til we meet a-gain,
Farewell, un-til we meet a-gain,
Farewell, un-til we meet a-gain,
Chorus. Farewell, un-til we meet a-gain,
Farewell, un-til we meet a-gain,

farewell to thee. Oh we a - gain shall meet, And ten-der vows re - peat, so
 farewell to thee. Oh we a - gain shall meet, And ten-der vows re - peat, so
 Farewell to thee. E'er fondly faithful may they be; then
 Farewell to thee. E'er fondly faithful may they be; then
 Farewell to thee. E'er fondly faithful may they be; then
 Farewell to thee. Fare-well.
 Farewell to thee. Fare-well.
 Farewell to thee. Fare-well.

Vivace.

Farewell to thee. Then a - way, Don't de - lay! Yes, a -
 Farewell to thee.
 Farewell to thee. Robin.
 Farewell to thee. Then a - way, Don't de - lay! Yes, a -
 Farewell to thee.
 Farewell to thee.
 Farewell to thee.
 Farewell to thee. Vivace.

Marian.

way to the forest fair, There a King you may be, And a King who has not a
Robin.
way to the forest fair, There a King you may be, And a King who has not a
Dame Durden with Soprani.

Scarlet and Tuck with Bassi.

You will know not

To the forest come.

You will know not

Marian.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Annabel and Allan.

You will rove in the grove free as air.

Come a - way.

Robin.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Sir Guy.

You will rove in the grove free as air.

Sheriff and Little John.

You will rove in the grove free as air.

care,

In the forest fair.

care,

In the forest fair.

cresc.

lay! Let us go to the wood so free. Come to the woods,
 So free. Then a - way, come a - way to the
 lay! Let us go to the wood so free. Come to the woods
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the

Come a - way. To the woods. Come a -
 woods. No de - lay, no de - lay! For the life is so mer-ry
 Come a - way. To the woods. Come a -
 woods. No de - lay, no de - lay! For the life is so mer-ry
 forest so green and fair. No de - lay, no de - lay! For the life is so mer-ry
 woods. No de - lay, no de - lay! For the life is so mer-ry
 for-est so green and fair. No de - lay, no de - lay! For the life is so mer-ry

way. Come then, come a - way! Fare - well to thee,fare-

Annabel,

there, free for aye, Ev-er gay outlaws live,ever free from care! Fare - well to thee,fare-

way. Come then, come a - way! Fare - well to thee,fare-

I'm now an Earl,an

there, free for aye, Ev-er gay outlaws live,ever free from care, lads.

there, free for aye, Ev-er gay outlaws live,ever free from care, lads.

there, free for aye, Ev-er gay outlaws live,ever free from care, lads.

well my love to thee, fare - well.

well my love to thee, fare - well.

well my love to thee, Farewell to thee, fare - well, Well meet a -

Earl as all may see, fare - well,

Come a - way, Come a - way, Come a - way,

Come to the wood Come to the wood Come to the wood

fare - well, fare - well to thee.
 fare - well, fare - well to thee.
 gain, fare - well, fare - well to thee.
 fare - well, fare - well to thee.
 To the for - est fair and free,
 wood, The wood so free.

End of Act I.

Act II.

No 9. Opening Chorus.

Allegro moderato.

Allan a Dale.

Little John.

Scarlet.

Tenore I. II.

Bassi I. II.

Allegro moderato.

PIANO.

fine; Through depths of old Sherwood so clearly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clearly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clearly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clearly borne, We hear it at eve and at

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break of morn, Of Rob-in Hood's band the sign.— A - hunt - ing we'll
 break of morn, Of Rob-in Hood's band the sign.— A - hunt - ing we'll
 break of morn, Of Rob - in Hood's band the sign.— A - hunt - ing we'll
 break of morn, Of Rob - in Hood's band the sign.—

marcato

Tra ra ra tra ra!— Tra ra ra tra ra!— Oh
 go.— Tra ra ra tra ra!— We'll chase for the roe. Tra ra ra tra ra!— Oh
 go.— We'll chase for the roe.

go.— Tra ra ra tra ra!— We'll chase for the roe. Tra ra ra tra ra!— Oh
 go.— Tra ra ra tra ra!— We'll chase for the roe. Tra ra ra tra ra!— Oh

f

where is band so jol - ly As Rob - in's band in their Lin-coln green? Their
 where is band so jol - ly As Rob - in's band in their Lin-coln green? Their
 Where is band so gay As Rob - in's band in Lin-coln green? Their
 where is band so jol - ly As Rob - in's band in their Lin-coln green? Their
 Where is band so gay As Rob - in's band in Lin-coln green? Their

rall.

life is gay, rol - lick - ing life, I ween.—
 life is naught but jol - ly, A rol - lick - ing life; I ween.—
 life is naught but gay, A rol - lick - ing life, I ween.—
 life is naught but jol - ly, A rol - lick - ing life, I ween.—
 life is naught but gay, A rol - lick - ing life, I ween.—
 rall.

S

1. A tailor there dwelt near old Sherwood edge Who was deaf with an old cross-
 2. The tailor grew wroth and exceeding fierce Crying, Wife, bring my old cross-

Zum, zum, zum, (Humming.)

Zum, zum, zum, (Humming.)

s *f* *marcato il basso*

1. Yes, deaf with an old cross - bow.
 2. Oh wife, bring my old cross - bow.

b bow. Just so, One
 bow. My bow. And he

1. Yes, deaf with an old cross - bow.
 2. Oh wife, bring my old cross - bow.

1. An old cross - bow.
 2. My old cross - bow.

v

pp *f*

day as he sat on his
shot then a shaft that was

win - dow - ledge, Came a - winging a jet - black
aimed to pierce To the heart of that jet - black

(Humming.)

1. Came fly - ing a jet - black crow.
2. To slaug - ter that jet - black crow.

1. Came fly - ing a jet - black crow.
2. To slaug - ter that jet - black crow.

crow, jet-black crow, a jet - black crow. He
crow, jet-black crow, that jet - black crow. He

1. Came fly - ing a jet - black crow. He
2. To slaug - ter that jet - black crow. He

1. jet - black crow. He
2. That jet - black crow. He

perched near by, and to caw began, They heard him a-near and far.
killed his fa-vor-ite pig outright, The crow cried, and flew a - far.

perched near by, and to caw began, They heard him a-near and far.
killed his fa-vor-ite pig outright, The crow cried, and flew a - far.

perched near by, and to caw began, They heard him a-near and far.
killed his fa-vor-ite pig outright, The crow cried, and flew a - far.

rall.

Allegro giocoso.

It takes nine tailors to make a man, So a
So a

So a

pp La la la la la la la la! Yes, so a
pp Caw caw caw cry caw caw caw! Yes, a

Allegro giocoso.

f

ff

ninth of a man then you are, It takes nine
ninth of a man then you are, Tra la la
Ah yes, that's what you are, It takes nine
ninth of a man then you are, la la la
ninth you are, that's what you are, Caw

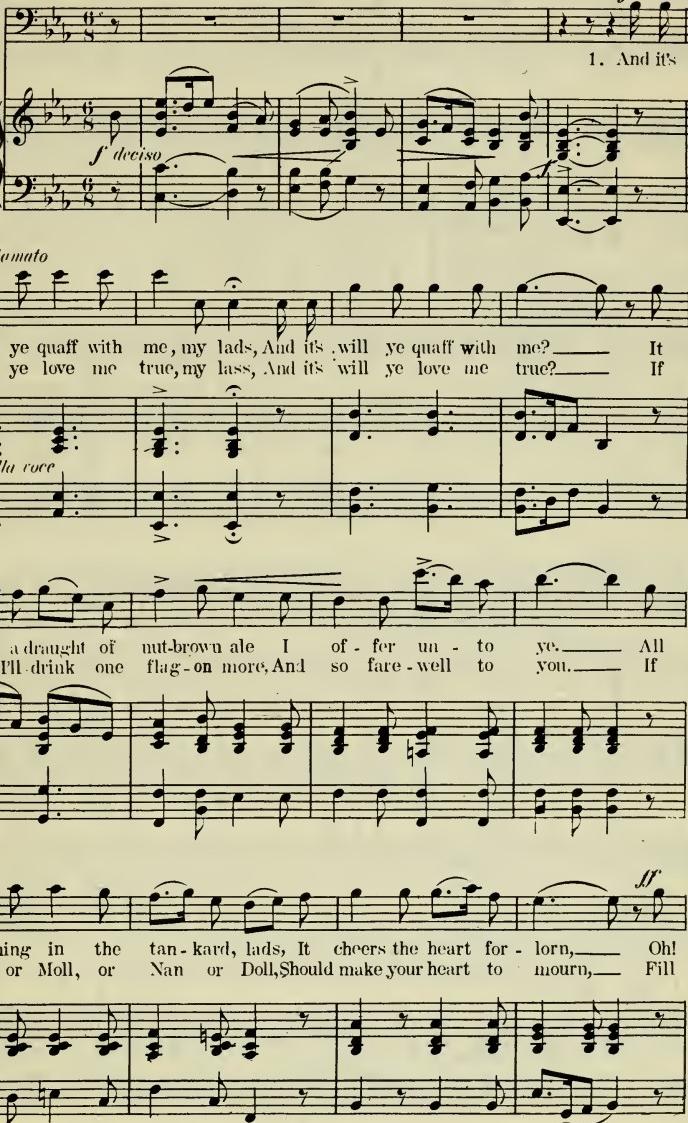
rall. ff *Dal Segno al Fine.*

tai-lors to make a man, cresc. man then you are.—
tra la la la la la! So a ninth of a man then you are.—
tai-lors to make a man, A ninth of a man then you are.—
So a ninth of a man then you are.—
la la la la! Yes, so a ninth of a man then you are.—
caw caw caw! So a ninth of a man then you are.—
cresc. rall. ff *Dal Segno al Fine.*

Nº 10. Song of Brown October Ale.

Little John and Chorus.

Allegro ma non troppo.

Little John. 

PIANO.

1. And it's
1. will ye quaff with me, my lads, And its will ye quaff with me? It
2. will ye love me true, my lass, And its will ye love me true? If
is - a draught of nut-brown ale I of - for un - to ye. All
not, I'll drink one flag-on more, And so fare well to you. If
humming in the tan-kard, lads, It cheers the heart for - lorn, Oh!
Jean or Moll, or Nan or Doll, Should make your heart to mourn, Fill

here's a friend to ev' - 'ry one, 'Tis stout John Bar - ley -
up the pail with nut - brown ale, And toast John Bar - ley -

Più mosso.

corn. — 1-2. So laugh, lads, and quaff lads; 'Twill make you stout and
corn. — hale, — Through all my days I'll sing the praise Of brown Oc-to-ber

All.n.

Yes, laugh, lads, and quaff, lads; 'Twill make you stout and hale, ah!
Little John. Yes, laugh, lads, and quaff, lads; 'Twill make you stout and hale, ah!
ale. Yes, laugh, lads, and quaff, lads; 'Twill make you stout and hale, ah! Thro'
Sopr. I. II. Yes, laugh, lads, and quaff, lads; 'Twill make you stout and hale, ah!
Ten. I. II. Yes, laugh, lads, and quaff, lads; 'Twill make you stout and hale, ah!
OUTLAWS. Yes, laugh, and quaff, lads; 'Twill make you stout and hale, ah!
Bass. I. II. Yes, laugh, lads, and quaff, lads; 'Twill make you stout and hale, ah!

all— my days I'll sing the praise Of brown Oc-to - ber ale. —

Brown, nut-brown ale. — Of
Brown, nut-brown ale. — Of

brown Oc-to - ber ale. —

2. And it's

brown Oc-to - ber ale. —

brown Oc-to - ber ale. —

brown Oc-to - ber ale. —

1st verse. 2nd verse.

No. 11. Tinkers' Song

Sir Guy, Sheriff, Tinkers

Allegro

PIANO

The musical score consists of four staves. The top staff is for the piano, marked 'f' (fortissimo). The second staff is for 'Sir Guy', the third for 'Sheriff & Tinkers', and the fourth for the bass line. The vocal parts sing in unison. The lyrics are as follows:

Sir Guy
'Tis merry, merry, merry, merry journey-men we are, All in the tink-ring
Sheriff & Tinkers
'Tis merry, merry, merry, merry journey-men we are, All in the tink-ring
line, Sirs, We tramp, tramp, tramp the roadways near and far, When the weather it be—
line, Sirs, We tramp, tramp, tramp the roadways near and far, When the weather it be—

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fine, Sirs. And if so be some churl-ish lout Should make us sur - ly an-swers, We
 fine, Sirs. And if so be some churl-ish lout Should make us sur - ly an-swers, We

f marcato *ff*

straightway drown his ut'rance out By tapping,tapping,tapping on our pans, Sirs! So we Sheriff *mf*
 straightway drown his ut'rance out By tapping,tapping,tapping on our pans, Sirs! So we *mf only*

rap,rap,rap, And we tap,tap,tap From the dawn to the dark of night, Sirs, We are *ff* Tutti
 rap,rap,rap, And we tap,tap,tap From the dawn to the dark of night, Sirs, We are

mf *mf*

men of met-tle, And the can or ket-tle Does-n't live that we can't right, Sirs.
 men of met-tle, And the can or ket-tle Does-n't live that we can't right, Sirs.

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham-mers

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham-mers

mif sempre staccato e leggero

ring, When our trade is brisk We frolic and we frisk As

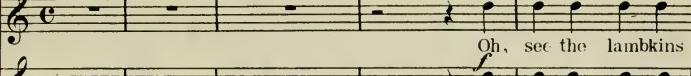
ring, When our trade is brisk We frolic and we frisk As

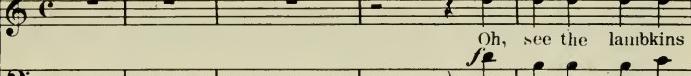
hap - py and gay as a King.

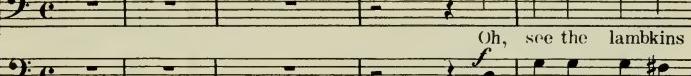
hap - py and gay as a King.

Nº 12. Sextette, Round and Scene.

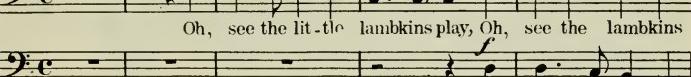
Allegro moderato.

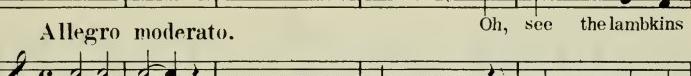
Robin Hood. 

Sir Guy. 

Sheriff. 

Little John. 

Friar Tuck. 

Scarlet. 

PIANO. 

Allegro moderato.

Oh, see the lambkins

play!— 

play!— The birds do pipe on ev - 'ry tree, The
play!— The birds do pipe on ev - 'ry tree, The
play!— The birds do pipe on ev - 'ry tree, The
play!— The birds do pipe on ev - 'ry tree, The
play!— The birds do pipe on ev - 'ry tree, The
play!— The birds do pipe on ev - 'ry tree, The


lambkins bleat be - side their dams.They are so full of glee,
 Yes,
 lambkins bleat be - side their dams,They are so full of glee,
 Yes,
 lambkins bleat be - side their dams,They are so full of glee,
 Yes,
 lambkins bleat be - side their dams,They are so full of glee, Yes, they are full, Yes,
 lambkins bleat be - side their dams,They are so full of glee, Yes, they are full, Yes,
 lambkins bleat be - sidetheir dams,They are so full of glee,
 Yes,

cresc.
 they are full, so ver-y full of joy and glee.— The merry litt-le lambs,
 they are full, so ver-y full of joy and glee.— The merry litt-le lambs, The lambs they
cresc.
 they are full, so ver-y full of joy and glee.— Lambs do play be-
 they are full, so ver-y full of joy and glee.— Lambs do play be-
cresc.
 they are full, so ver-y full of joy and glee.— Lambs play be-
 they are full, so ver-y full of joy and glee.— Lambs play be-

cresc.

bleat beside their dams,
 So full of glee.
 bleat beside their dams,
 So full of glee. Oh
 side their dams, So full of glee. Oh dear,
 side their dams Because they are so full of glee. Oh dear,
 side their dams Because they are so full of glee. Oh
 side their dams Because they are so full of glee.

Oh dear, dear A - minta come with me.
 dear, dear young maid, dear A - minta come with me. Oh
 dear A - min - ta come with me. Oh dam, oh
 dear young maid, dear A - minta come with me. Oh dam, oh
 dear, dear A - minta come with me, with me. Oh dam, oh
 Oh dear, dear A - minta come with me, yes, come with me.

So fair, Spring is drear, love without thee. Now
 dam-sel fair, Spring is drear, Spring is wintry without thee.
 dam-sel fair, Spring is wintry without thee.
 dam-sel fair, Spring is wintry with-out thee, yes, without thee.
 So fair, Spring is wintry with-out thee, with - out thee.

swear, Oh pay, my
 Now swear, ne'er doubt thee, Oh pay, my
 Now swear, now swear I may not doubt thee, Oh pay, my
 Now swear, swear I may not doubt thee, Oh pay, my
 Now swear I may not doubt thee, Oh pay, my
 I may not doubt thee, Re-

rall.

fair, this love, I can - not live with-out thee! Right
rall.

fair, this love, I can - not live with-out thee! Right
rall.

fair, this love, I can - not live with-out thee! Right
rall.

fair, this love, I can - not live with-out thee! Right
rall.

fair, this love, I can - not live with-out thee! The frogs right wanton - ly dō sing, right
rall.

pay my love, I can - not live with-out thee! Right
rall.

wanton - ly do sing,

wanton - ly do sing, The daf - fo .dils do

wanton - ly do sing,

wanton - ly do sing, The daf - fo .dils do

wanton - ly do sing, The daf - fo .dils do bloom and spring,

wan - ton-ly do sing,

The musical score consists of two parts. The top part, 'Fair, This Love', has four staves for voices (Soprano, Alto, Tenor, Bass) and one staff for piano. The bottom part, 'The Daffodils', also has four staves for voices and one for piano. The piano part features rhythmic patterns like eighth-note chords and sixteenth-note figures. The vocal parts include lyrics with 'rall.' (rallentando) markings and dynamic instructions like 'f' (fortissimo) and 'ff' (fortississimo). The vocal entries are staggered, with some voices entering on each line of the lyrics.

If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh,
 If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring,

I'll seek my bier, I'll seek my lonely bier to die. Young
 I'll seek my bier, I'll seek my lonely bier to die. Young
 I'll seek my bier, I'll seek my lonely bier to die.
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die.
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die.
 I'll seek my bier, I'll seek my lonely bier to die.

rall.

Strephon loves her too, Strephon is so sly, So black his
 rall.

Strephon loves her too, And Strephon ev-er is so sly, So black his
 rall.

Streph - - on loves her, he is sly, So black his
 rall.

Streph - - on loves her, he is sly, So black his eye, His rogu-ish
 rall.

Streph - - on, he is so sly, So black his eye, His rogu-ish
 rall.

Streph - - on, he is so sly, So black his eye, His rogu-ish
 rall.

eye, — Sob black His roguish eye. —

eye, — So black His roguish eye. —

eye, — So black His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — Sob black, so black his eye, His roguish eye. —

rall. *a tempo*

Ha ha ha!

Ha ha ha!

Ha ha ha ha! Jol-ly well sung,

Ha ha ha! Jol-ly good song,

Ha ha ha!

Ha ha ha ha!

rall. *a tempo*

It is the jol-li- est time, I think, When

It is the jol-li- est time, I think, When

Ev -'ry one! Jolly good song! jol-ly well sung,

Jol - ly com -pan -ions ev -'ry one! It is the jol-li - est time, I think, When

Jol - ly com -pan -ions ev -'ry one! It is the jol-li - est time, I think, When

Jol - ly com -pan -ions ev -'ry one! It is the jol-li - est time, I think, When

Allegro moderato.

rall.

honest wights have e - nough to drink.
honest wights can gai - ly drink.
E - nough to drink.
honest wights can gai - ly drink.
honest wights have e - nough to drink.

Allegro moderato.

Little John.

When lads have drunk e - now, Song is most meet, I vow!

mf leggiero

Ha ha ha ha ha ha hal

Fol di rid-dle, fol di rol di rid-dle O!

Fol di rid-dle, fol di rid-dle, fol di rol di rid-dle O!

Ha ha ha ha ha ha hal!

Ha ha ha ha ha ha hal!

Di rid-dle lol di

Fol di riddle, fol di rol di rid-dle

Fol di riddle, fol di rol di rid-dle

Timid hearts brav-erare, Bold hearts are bolder far,

rol! Bold hearts are bolder far,

Più animato.

Drink with a -
O Drink with a -
O Drink with a -

ff marcato

Hol! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha
 Hol! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha
 Hol! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

Più animato.

ff marcato

vid-i - ty, Banish tim-id-i - ty,
 vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.
 vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.
 ha ha ha ha ha! Try the ex - per - iment? Twill bring you mer - riment.
 ha ha ha ha ha! Try the ex - per - iment? Twill bring you mer - riment.
 ha ha ha ha ha! Try the ex - per - iment? Twill bring you mer - riment.

Quaff with me, laugh with me. Jolly dogs are we, Such jolly lads
 Quaff with me, laugh with me, Jolly dogs are we, Such jolly lads
 Quaff with me, yes quaff, Jolly dogs are we, Yes, jolly
 Quaff with me, yes quaff, Jolly dogs are we, Yes, gay
 Bright - ly, light - ly, Jolly dogs are we, Yes, gay
 Bright - ly, light - ly, Jolly dogs are we, Gay

Tempo I.

Are we!
 Are we! Ha ha ha ha ha ha ha!
 dogs are we! Ha ha ha ha ha ha ha!
 Are we! Foolish you are, I think.
 Are we! But if o'er much you drink Foolish you are, I think.
 Are we! But if o'er much you drink Foolish you are, I think.

Tempo I.

Fol di rid-dle, lol di
 Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!
 Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Ha ha ha ha ha hal!
 Ha ha ha ha ha hal! Fol di rid-dle,
 Ha ha ha ha ha hal! Fol di rid-dle,
 One should know when to stop, then add no other drop.
 One should know when to stop, then add no other drop. Fol di rid-dle,
 Then add no other drop.

Più animato.

ff marcato

Ha ha hal! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
ff marcato.
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha hal! Ho! then for jol - li - ty, Fun and fri -
ff marcato.
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha hal! Ho! then for jol - li - ty, Fun and fri -
 Più animato.

vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Try the ex -
 vol - i - ty, Try the ex -
 vol - i - ty,

per - i-ment,'Twill bring you mer - riment;Try the ex - per-i-ment, Merry be and
 per - i-ment,'Twill bring you mer - riment;Try the ex - per-i-ment, Merry be and
 per - i-ment,'Twill bring you mer - riment;Try the ex - per-i-ment, Merry be and
 per - i-ment,'Twill bring you mer - riment;Try the ex - per-i-ment, Merry be and
 per - i-ment,'Twill bring you mer - riment; Yes,try to merry be and
 per - i-ment,'Twill bring you mer - riment; Yes,try to merry be and

poco a poco dim. - -
 gay! Yes, sing with me, and quaff with me, And let us all so ver-y, ver-y
 gay! Yes, sing with me, and quaff with me, And let us all so ver-y, ver-y
 gay! Yes, sing with me, and quaff with me, And let us all so ver-y, ver-y
 gay! Ha ha ha ha! Ver-y, mer -
 gay! Ha ha poco a poco dim. - Mer - ry
 gay! Ha ha ha ha! Mer - ry
 poco a poco dim. - -

mer-ry be! *p* Ha ha ha ha ha
 mer-ry be! *p* Ha ha ha ha ha
 mer-ry be! Ha ha ha ha ha *pp*
 ry! Yes,sing with me, andquaff with me, We'll ver-y, ver-y, ver-y, ver-y
 be! Yes,sing with me, andquaff with me, We'll ver-y, ver-y, ver-y, ver-y
 be! Yes,sing with me, andquaff with me, We'll ver-y, ver-y, ver-y, ver-y

p *pp*

ha! Yes,we will ver-y mer-ry be. Ha ha! Come,quaff with me.
 ha! Yes,we will ver-y mer-ry be. Ha ha! Come,quaff with me.
 ha! Yes,we will ver-y mer-ry be. Ha ha! Come,quaff with me.
 mer-ry be! Ha ha! ver-y merry be! Come,quaff with me.
 mer-ry be! Ha ha! ver-y merry be! Come,quaff with me.
 mer-ry be! Ha ha! ver-y merry be! Come,quaff with me.

Nº 13. Forest Song.

Allegro moderato.

Marian.

PIANO.

Marian.

In green - wood fair All

poco rall. a tempo

na - ture is at peace and rest;

poco rall. a tempo

Each bird that's sing-ing from its nest Givesto me its mes-sage

cresc.

rall. - a tempo

From one I love best Yon brightbrooklet gleam - ing, To

rall. p a tempo

give me welcome here is seem - ing; Long I have been

dream - ing That your face I soon might see, your face I might

see so dear to me, to me! Yes, I have longed your face to see.

colla roce

Allegretto giocoso.

Ye birds, in a - zure wing - ing,

How I welcome your sweet sing - ing; Ti-dings from my love you're bring-ing

a - far! ... And ev - ry blossom seems to tell me he is true,

And his own voice is echoed by the streams so blue. I seem to hear

— my love's voice near. ech - oed: 'Tis so

near! The breez - es blow - ing, The brook - let flow - ing,

All these voices say he's near, so near! Yes, they tell me he is near, Yes, they tell me he is

near. Ah —

Ye birds, in a - zure wing - ing, How I welcome your sweet sing - ing;

Ti-dings of my love you bring a - far, And evry song you're sing - ing

Is a tender message bring - ing From the one to me the dearest, To my heart the near - est.

I love their sing - ing, Yes, they tell me he is — near.

Nº 14. Serenade, Duet and Scene.

Allegro moderato.

Robin. *sempre stacc.*

PIANO. *leggiero*

m.f.

1. A Trou - ba - dour sang to his love.
 2. All day when the moon was a - sleep,

Who looked from her ease - ment on high; So
 That Trou - ba - dour sang— his sweet lay. To

long as the moon shiues a - bove, So long will I
 oth - er fair mai - dens who weep, Who pen - sive ly

be Ev - er faith - ful to thee, Yes, so long as the moon's in the
 sigh And who soft - ly re - ply They will love him for ev - er and

sky. The moon must shine for aye. Then hear my roun - de -
aye. He on - ly vow'd to love. When Lu - na shines a -

lay, Hear my roun - de - lay. Ah! 'Twas
bove, By the moon a - bove. Ah! 'Twas

thus sang sweet - ly the Trou - - ba - dour To his fair while the

legg.

bright moon was beaming, And the la - - dy told him, in
col roce

ten - der - est tone, Her heart was for ev - er his own.

A musical score page showing system 2. The vocal line continues with the lyrics "e'er his own." followed by a piano accompaniment section. The piano part features a series of chords and eighth-note patterns.

Moderato.

Marian.

Recitative.

e'er his own.

So.gallant

Bob-in thou dost bring

This ser-e-

Robin.

Moderato.

mf

p

p

nade to me to sing.

No ser-e - nade could ev-er tell How much I

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of measure 11. Measures 10 and 11 feature various chords and rhythmic patterns, primarily eighth and sixteenth notes.

Più mosso.

love thee, — how much I love thee, how much I love thee, how much, how
Più mosso.

Moderato tranquillo.

Marian.

I love thee well! Ah yes, he loves me so

Allan.

I'll have revenge! False is she,

Robin.

well, Ah yes, she loves me well ah! Yes, how

Scarlet.

Pray —

Moderato tranquillo.

dear - - - ly! Al-lan's for - got-ten, or near - - - ly.

the fie-kle jade! Yet how I love that maid!

dear - - - ly I love, how well, No ser-e-nade ev-er could

do be calm and un-dis-mayed.

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137

He— is hand-some and gay, He has a most win-ning

Ah! her scorn I will re-pay! She shall not say me

tell. Give me hope, dear, I pray, Do not say me

False is she, Then let her

way.

If she says me nay, Her scorn I'll re-pay,

nay! Do not say me nay, But give me hope, I

go. Prythee, love her no more. Be calm, I

p

cresc.

Yes, you may hope, for my heart is free, Ah yes, I do love you, will love you for ever, My

cresc.

Yes, my vengeance she shall see! And shall she then wed him? Ah no! Not so! She

cresc.

pray you, Give hope to me! Ah say that you love me, will love me e'er, For

cresc.

pray you, and come a-way, Yes, come a-way, I

cresc.

heart is for ev-er your own, Ah yes, I do love you, will

shall be mine a - lone! Yes, revenged I'll be! Shall she then wed him? Ah!

my heart is thine a - lone! Yes, she loves me, Ah! say that you love me, will

pray, Yes, come a - way, a - way, yes,

dim.

love you for ev - er, My heart will be al ways your own _____

dim.

no! Not so! For she must be mine a - lone _____

dim.

love me e'er, My heart is thine a - lone _____

dim.

Come a - way, I pray, Yes come a - way, I pray, come a -

dim.

p

Nought shall part us From each oth-er, I will love you for

I will part them From each oth-er, This to me is de-

Nought shall part us From each oth-er, I will love you for

way, Oh come a - way, I

p

aye! Ah yes, I love you, will love you for ev - er, My
 spair! Yes, my rage she shall see! Shall they wed? No! Ah no! Not so, For
 aye! Yes she loves me, yes, yes she loves me, will love for aye, For
 pray! come, yes, come a - way, I

dim.
 heart is for ev - er your own, My heart is thine,
 she must be mine a - lone, Re-venge is mine,
 my heart is thine a - lone, my heart is thine,
 pray, yes, come a - way, my poor boy, come a - way, I

al fine rall. pp
 Ah yes, my heart is thine, ev - er thine.
 Ah yes, vengeance is mine, ev - er mine.
 Ah yes, my heart is thine, ev - er thine, ev - er thine.
 pray you, yes. come a - way.

Nº 15. Finale II.

Tempo di Valse.

Allan.

Robin.

Little John.

Tuck.

Scarlet.

Soprani.

Chorus of Outlaw.

Tenor.

Bass.

Tempo di Valse.

PIANO.

The musical score consists of ten staves. The first five staves are vocal parts: Allan (treble), Robin (treble), Little John (bass), Tuck (bass), and Scarlet (bass). The next three staves are for the Chorus of Outlaws: Soprani (treble), Tenor (bass), and Bass (bass). The final two staves are for the Piano, with markings 'f deciso' and 'Tempo di Valse.'

A musical score for a three-part vocal arrangement (Soprano, Alto, Bass) in common time, featuring a treble clef for Soprano and Alto, and a bass clef for Bass. The key signature is B-flat major. The lyrics "in the stocks, put him in, in the stocks, put him in," are repeated four times in a call-and-response style between the voices. The vocal parts are supported by a piano accompaniment, indicated by a treble clef and a bass clef with a piano symbol. The score includes dynamic markings such as 'ff' (fortissimo) and 'p' (pianissimo). The vocal parts are written on three staves, and the piano accompaniment is on a single staff at the bottom.

is ours! the game is ours. Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! in the stocks,
 is ours! Let us put him in the stocks, in the stocks, put him

in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in, in the stocks put him in, in the stocks! For at us he gibes and

rall.

mocks! To the stocks! We have won. He's un - done, he is
 mocks! To the stocks! We have won, He's un - done, he is
 mocks! To the stocks! We have won, He's un - done, he is
 mocks! To the stocks! We have won, He's un - done,
 mocks! To the stocks! We have won, He's un - done,
 mocks! To the stocks! We have won, He's un - done, he is
 mocks! To the stocks! We have won, he's un - done,
 captive, our en-e-my, we've won the game. He is ours.
 captive, our en-e-my, we've won the game. Yes, we have
 captive, our en-e-my, we've won the game. Yes, we have
 the game. Yes, we have
 the game. Yes, we have
 captive, our en-e-my, we've won the game. Yes, we have
 the game. Yes, we have

Allegro vivace.

the game.
won the game.
won the game. In Sherwood forest the merriest of lives Is our
won the game. In Sherwood forest the merriest of lives Is our
won the game. In Sherwood forest the merriest of lives Is our
won the game. In Sherwood for-est the merri-est of lives Is our

Allegro vivace.

A musical score for four voices. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of four measures of chords. The soprano part starts with a half note, followed by a quarter note, another half note, and a quarter note. The alto part follows with a half note, a quarter note, another half note, and a quarter note. The tenor part follows with a half note, a quarter note, another half note, and a quarter note. The bass part follows with a half note, a quarter note, another half note, and a quarter note. The vocal parts enter at different times, creating a layered effect.

He will
fair and free, And now the sheriff fast in gives him-self shall straightway
life, so fair and free. He will
life, so fair and free. He will
life, so fair and free. He will
fair and free, And now the sheriff fast in gives Him-self shall straightway
life, so fair and free. He will

A musical score for four voices. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of four measures of chords. The soprano part starts with a half note, followed by a quarter note, another half note, and a quarter note. The alto part follows with a half note, a quarter note, another half note, and a quarter note. The tenor part follows with a half note, a quarter note, another half note, and a quarter note. The bass part follows with a half note, a quarter note, another half note, and a quarter note. The vocal parts enter at different times, creating a layered effect.

be... Well laugh, ha ha! 'Tis merry, merry sport To see him there. Our
 be... Ha ha!
 be... Ha ha!
 be... Ha ha!
 be... Ha ha!
 be... Well laugh, ha ha! 'Tis merry, merry sport To see him there. Our
 be... Ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. Ha ha ha!
 He's is ours! its jol-ly, jol-ly fun To see him there. Ha ha ha!
 He's ours! jol - ly fun To see him there. Ha ha ha!
 He's ours! jol - ly fun To see him there. Ha ha ha!
 foe is ours! it's jol-ly, jol-ly fun To see him take his share. His
 He is ours! its jol-ly, jol-ly fun To see him there. What's
 He's ours! jol - ly fun To see him there.

Ha ha ha ha ha ha ha! Ah! — Look at him, look at him!
 Ha ha ha ha ha ha ha! Ah! — Look at him, look at him!
 Ha ha ha ha ha ha ha! Ah! — Look at him, look at him!
 Ha ha ha ha ha ha ha! Ah! — Look at him, look at him!
 Ha ha ha ha ha ha ha! Ah! — Look at him, look at him!

share! What sport! Ah!

there! What sport! Ah!

What a sight! Certainly he's in a grue-some plight.
 What a sight! Certainly he's in a grue-some plight.
 What a sight! Certainly he's in a grue-some plight.
 What a sight! Certainly he's in a grue-some plight.

Pryth-ee Master Sher-iff,
 Pryth-ee, Sher-iff,
 Pryth-ee, Sher-iff,

come a - way, come a - way.

Pryth-ee come a - way, Stocks are most be-com-ing come a - way.
to you, We must say.

come a - way, Stocks be - come you, We must say.

come a - way, Stocks be - come you, We must say.

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

Pryth - ee, Sheriff, come a - way, 'Tis gay. So,
Pryth - ee, Sheriff, come a - way, He is - ours, How gay.
Pryth - ee, Sheriff, come a - way, He is - ours, How gay.
Pryth - ee, Sheriff, come a - way, He is - ours, How gay.
Pryth - ee, Sheriff, come a - way, He is - ours, How gay.
Pryth - ee, Master Sheriff, prythee come a-way, —
Pryth - ee, Sheriff, prythee come a-way, How gay.
Pryth - ee, Sheriff, come a - way, He is - ours, How gay.

Andantino.

Dame Durden.

cresc.

faith-less one! you're in a gruesome plight! If you'd acknowl - edged me, If
cresc.
you'd acknowl - edged me, Then all with you would have been right.

Sheriff.
(Quasi parlando)

Woman get thee gone, and let me die a - lone; If Guy would come with the King's men, I'd
a poco pressando

Dame Durden. Yes,
Robin.
turn the ta - bles on them then, I'd turn the ta - bles on them then.
Little John.
Tuck. Scarlet.
Chorus.

rall.

Tempo di Valse.

he is ours, our foe, yes he is ours now! The Sher - iff's in the stocks, in the
 He is ours now! The Sher - iff's in the stocks, in the
 He is ours now! The Sher - iff's in the stocks, in the
 I am theirs now! in the
 He is ours now! The Sher - iff's in the stocks, in the
 He is ours now! The Sher - iff's in the stocks, in the
 He is ours! in the
 He is ours now! The Sher - iff's in the stocks, in the
 Tempo di Valse.

stocks, in the stocks, He is ours now, The Sher - iffs
 stocks, in the stocks, He is ours now, The Sher - iffs
 stocks, in the stocks, He is ours now, The Sher - iffs
 stocks, in the stocks, He is ours now, The Sher - iffs
 stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iffs
 stocks, in the stocks, He is ours now, The Sher - iffs
 stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iffs

 in the stocks, in the stocks, We have won, Hes un - done,
 in the stocks, in the stocks, We have won, Hes un - done, Hes un -
 in the stocks, in the stocks, We have won, Hes un -
 in the stocks, in the stocks, We have won, Hes un -
 in the stocks, in the stocks, We have won, Hes un -
 in the stocks, in the stocks, We have won, Hes un -
 in the stocks, in the stocks, We have won, Hes un - done, Hes un -
 in the stocks, in the stocks, We have won, Hes un - done, Hes un -
 in the stocks, in the stocks, We have won, Hes un - done, Hes un -

Allegro moderato.

Allegro moderato.

Hiere I am!

Archers.

Yield! Out-laws,

Yield! Out-laws,

Allegro moderato.

Sir Guy.

Sheriff. Let no man stir, (He is released) Or straight his life is

Come, let me out, let me out. I'm free!

Xield! so yield!

Yield! so yield!

Marian. Annabel.

Allan. Dame D. We're lost! We're lost!

Sir Guy. All's lost! We're lost!

done. Robin. Little John. We're brave as lions, for we're two to one! We're

Tuck. Scarlet. All's lost! We're lost!

All's lost! We're lost!

Outlaws. All's lost! We're lost!

All's lost! We're lost!

Archers. We've won! Hur - rahl

We've won! Hur - rahl!

Allegro a la Marcia.

brave as li - ons, for we're two to one, This out - law band we surely have un-done, In

Annabel.

Allan. Dame D. Were lost, all is lost, Were lost!

Robin. Were lost, all is lost, Were lost!

Sir Guy. Were lost, all is lost, Were lost!

our stronghands their capture's on-ly fun, Were brave as lions, for we're two to one.
Little John.

Tuck. Scarlet. Were lost, all is lost, Were lost!

Outlaws. Were lost, all is lost, Were lost!

Were lost, all is lost, Were lost!

Poco meno.

Marian.

Yes, now all is lost to me, They must now his cap-tives
Outlaws Yes, now all is lost, we See, And his cap-tives now are
Yes, now all is lost, we see, And his cap-tives now are
Archers. They our tri-umph see.

Poco meno.

p They our tri-umph see.

Marian. Annabel.

Vivace a la Marcia.

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be.
Robin.
Sir Guy.
Sheriff.
we.

con spirito

Yes, all is lost!
All is lost!
Were brave as lions, for were two to one, This
Were brave as lions, for were two to one, This
They've won.
They've won.
Were brave as lions, for were two to one, This
They are lost, they are lost, Were brave as lions, for were two to one, This

Vivace a la Marcia.

All is lost! We must cap-tives
I'll beat them yet! Still we may be
out - law band we sure-ly have un - done, In our stronghands their cap.ture's
out - law band we sure-ly have un - done, In our stronghands their cap.ture's
They've won, We yet may beat
They've won, We yet may beat
out - law band we sure-ly have un - done, In our stronghands their cap.ture's
out - law band we sure-ly have un - done, In our stronghands their cap.ture's

be, Tho' tis true they're two to one.
 Annabel. be, Tho' tis true they're two to one.
 free, be free, Tho' tis true they're two to one.
 on - ly fun, We're brave as lions, for we're two to one. *rall.*
 on - ly fun, We're brave as lions, for we're two to one, We're brave as lions, for we're
 them, all's lost! all's lost!
 them, all's lost! all's lost!
 on - ly fun, We're brave as lions, for we're two to one.
 on - ly fun, We're brave as lions, for we're two to one. *rall.*

Allegro. *mf*

two to one. It seems we have the best of it, Where
 They've won.
 They've won.
 We've won.
 We've won.

Allegro.

erst - we had the worst, Who laughs the last - laughs
 loud - er far Than he - who laughs the first. Now
 Rob - in Hood with us will go, To Not - ting - ham goes he; Sing

Allegro molto.

Robin.

hey! for the mer-ry, mer-ry stocksand chains, Sing hey! for the gal-lows - tree! Sing

Little John.

Tuck. Scarlet.

Annabel with Sopr. I.

Allan and Dame D. with Sopr. II.
Outlaws.

Archers.

Allegro molto.

last the dole - ful stocks and chains, A - las! the dole - ful
hey! for the mer - ry, mer - ry stocks and chains, Sing hey! for the mer - ry, mer - ry
las! the dole - ful stocks and chains, A - las! the dole - ful
las! the dole - ful stocks and chains, A - las! the dole - ful
las! the dole - ful stocks and chains, A - las! the dole - ful
las! the dole - ful stocks and chains, A - las! the dole - ful
hey! for the mer - ry, mer - ry stocks and chains, Sing hey! for the mer - ry, mer - ry
hey! the mer - ry stocks and chains, Sing hey! the mer - ry

stocks and chains! Oh! the
stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,
stocks and chains! Oh! the
stocks and chains! Oh! the
stocks and chains! Oh! the
stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,
stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,

Andante con moto.

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sostenuto

dread - ful gal - lows - tree. You have no powr to take my life _____ As
Sir Guy. - - - - - | c - - - - - |

Well have his life!

rolllicking, rolllicking gal - lows - tree. Well have his life!

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree!

rolllicking, rolllicking gal - lows - tree.

rolllicking, rolllicking gal - lows - tree.

Andante con moto.

you have shrewdly plann'd, For Mar - ian must be my wife, It

as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

must be his wife?

Tuck.

must be his wife?

Scarlet.

must be his wife?

Allan. Dame D. Be-cause it is the King's com - mand.
 You have no pow'r, no pow'r to take his
 is the King's com - mand.

Sir Guy. — We have no pow'r.

Little John. You have no pow'r!

Tuck. Scarlet. You have no pow'r!

You have no pow'r.

Chorus. You have no pow'r, no pow'r to take his
 You have no pow'r, no pow'r to take his

They have no pow'r to take his life, no pow'r to take his life, For
 life, his life, no pow'r to take his life, For
 To take my life, You have no pow'r, No, no, For
 To take his life, You have no pow'r, No, no, For
 To take his life, his life, No, no, For
 To take his life, his life, No, no, For
 life As we, of course had plann'd, For
 life As we, of course had plann'd, For

Mar - i - an must be, must be his wife, Because it is the King's com -
 Mar - i - an must be his wife, It is the King's com -
 Mar - i - an must be my wife, my wife must be, It is the King's com -
 Mar - i - an must be his wife, his wife must be, It is the King's com -
 Mar - i - an must be his wife, Because it is the King's com -
 Mar - i - an must be his wife, It is the King's com -
 Mar - i - an must be his wife, Because it is the King's com -
 Mar - i - an must be his wife, It is the King's com -

Valse lento. Marian.

rall. mand. Annabel. Nothing shall part my love from me, > >
 mand. Allan. *a tempo.* Whate'er thou
 mand. Nothing shall part *a tempo.* my love from me, Whate'er thou
 mand. Nothing shall part my love from me,
 mand. mand.
 mand. Whate'er thou
 mand.

mand.
 mand. Valse lento. *rall.* *a tempo.*

Ever my heart thine own must be,
 art, captive or free, Ever my heart thine own must be,
 art, captive or free, Ever my heart thine own must be,
 art, captive or free, Ever my heart thine own must be,
 Scarlet. Ever my heart thine own must be,

thine own must be,

rall. Allegro agitato.

I will be faith- ful, my own love, to thee.
 I will be fafn- ful, my own love, to thee.
 rall. I will be faith- ful, my love, to thee.
 I will be faith- ful, my own love, to thee.

You're
 I will be faith- ful, my love, to thee.
 rall. I will be true, love, to thee.

Allegro agitato.

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Marian.

Robin.

molto marcato

dread-ful - ly mis - tak - en, Sir, For you are not the one, The

How so?

How so?

King's command is for the Earl, The Earl of Hun - ting - ton! The

Earl of Hun - ting - ton is Guy, And Guy will bridegroom be, Sing

Sir Guy.

Sing

hey! for the mer - - ry stocks and chains And the rol-llick-ing gal - lows-tree!

Chorus.

Sing

Sing

Ah! nev - er, yes, nev - er
 Allan, Dame D. nev - er, yes, nev - er
 Robin. Ah! nev - er, yes, nev - er
 L. John. Ah! nev - er, yes, nev - er
 Tuck. Ah! nev - er, yes, nev - er
 Scarlet. Ah! nev - er, yes, nev - er
 Ah! nev - er, yes, nev - er

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The
 hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

mar - ried be. Horri - ble, horri - ble, horri - ble, horri - ble
 mar - ried be. Horri - ble, horri - ble, horri - ble, horri - ble
 mar - ried be. Horri - ble, horri - ble, horri - ble, horri - ble
 mar - ried be. Horri - ble, horri - ble, horri - ble, horri - ble
 mar - ried be. Horri - ble, horri - ble, horri - ble, horri - ble
 mar - ried be. Horri - ble, horri - ble, horri - ble, horri - ble
 mar - ried be. Horri - ble, horri - ble, horri - ble, horri - ble
 ver - y mer - ry, heigh down der - ry, rol - lick-ing, rol - lick-ing, rol - lick-ing, rol - lick-ing
 ver - y mer - ry, heigh down der - ry, rol - lick-ing, rol - lick-ing, rol - lick-ing, rol - lick-ing

Marian. Andante.

gal - lows-tree. Too true, a - las,
Annabel.

gal - lows-tree. Too true, from you,
Allan.

gal - lows-tree. Too true, from you,
Dame D.

gal - lows-tree. Too true, from you,
Robin.

gal - lows-tree. 'Tis true, a - las, too true, and I must part, and I must
Sir Guy.

Sheriff.

Little John. Ha ha! Ha ha!

gal - lows-tree. Ah me! from you,
Tuck.

gal - lows-tree. Ah me! from you,
Scarlet.

gal - lows-tree. Ah me! from you,

gal - lows-tree. Ah me! from you,
gal - lows-tree. Ah me! from you,

Andante.

Andante maestoso.

And I must part from you. Fear not, my dar - ling, Hop's bright star may still be
 too true,a-las,too true.
 too true,a-las,too true.
 too true,a-las,too true.
 part, yes,part from you.
 Yes,we will part thes two.
 Yes,we will part thes two.
 too true,a-las,too true.
 too true,a-las,too true.
 too true,a-las,too true.
 too true.

Andante maestoso.

f molto largamente

cresc.

shin - ing; Fear not, my love, though cru-el fate may — part us,

cresc.

Pressante.

now, Annabel. Yes, while Hope's bright star is cheering us by brightly shin - ing,

Allan. Yes, while Hope's bright star is cheering us by brightly shin - ing,

Dame D. Yes, while Hope's bright star is cheering us by brightly shin - ing,

Robin. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Sir Guy. Yes, while Hope's bright star is cheer - ing us by shin - ing,

Sheriff. Yes, while Hope's bright star is cheer - ing us by shin - ing,

Little John. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Tuck. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Scarlet. Yes, while is cheer - ing - ly shin - ing,

Yes, while is cheer - ing - ly shin - ing, cheering us by brightly shin - ing,

Chorus. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Yes, while is cheer - ing - ly shin - ing,

Pressante.

Do not de - spair, But hope and dare.
 Allan. Do not de - spair, But hope and dare.
 Robin. Do not de - spair, But hope and dare.
 Sir Guy. Do not de - spair, But hope and dare.
 Sheriff. Do not de - spair, But hope and dare.
 L. John. Do not de - spair, But hope and dare.
 Dame D. Do not de - spair, But hope and dare.
with sop. fl.
 Yes, the King's com - mand you must o - bey, the King's com - mand you must o -
 Tuck. Yes, the King's com - mand you must o - bey, the King's com - mand you must o -
 Scarlet with Basses.

Più mosso.

Nought shall ev - er part us, I'll be faith-ful ev - er.
 Nought shall ev - er part them, But they now must sev - er.
 Nought shall ev - er part us, I'll be faith-ful ev - er.
 Nought shall ev - er part us, He'll be faith-ful ev - er.
 Nought shall ev - er part them, But they now must sev - er.
 boy, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!
 bev, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!
 Più mosso.

molto f

Yes, we must part, must part, my love, the King's com-

Yes, they must part, they two must part, the King's com-

Yes, we must part, must part, my love, the King's com-

Yes, they must part, must part, my love, the King's com-

Yes, they must part, they two must part, the King's com-

They must part, they must part,

Yes, they two must part, the King's com-

They must part, they must part,

Yes, they two must part, the King's com-

rall. mand, the King's command we must o - bey.

mand, the King's command they must o - bey.

mand, the King's command we must o - bey.

mand, the King's command they must o - bey.

mand, the King's command they must o - bey.

mand, the King's com-mand they must o - bey.

mand, the King's com-mand they must o - bey.

bey. Come a-way from the for-est, a-way from the

The King o - bey,
 The King o - bey; Come a - way from the for - est to Not - ting-ham
 wood, The King o - bey; Come a - way from the for - est to Not - ting-ham

now, come a - way.
 town, now, come a - way.
 town, now, come a - way.

pesante

End of Act II.

Act III.

Nº 16. Armorer's Song.

Scarlet.

Allegro commodo.

Scarlet.

(working as he sings)

PIANO.

Let ham - mer on an - vil ring, — And the
 forge - fire bright - ly shine, — Let wars rage still While I

work with a will At this peace - ful trade of mine, of mine. At this

ff.

peace - ful trade of mine. — The

p. tranquillo

sword is a weap-on to con-quer fields, I hon - or the man who

largamente

shakes it. But naught is the lad who the broad-sword wields Com -

cresc.

pared to the lad who makes it! Let ham - mer on an - vil go

(returns to work)

stentato

ring, ring, ring! The forge-fire so bright - ly shine.

poco rall.

poco rall.

Più mosso.

ff *p* > *p*.

Clang! clang! clang! Then huz - zah for the an - vil, the

forge and the sledge, Huz - zah for the sparks that fly, If

simile

I had a cup I would straight-way pledge The Ar -

- mourer, that is I.

Let I.

Nº 16^a Song. "When a maiden weds"

Annabel

Allegretto grazioso

PIANO

mf

p staccato sempre

When a maid-en weds on a bright and hap-py morn-ing, She should

cresc. *f* *f*

thrill with joy di - vine; 'Tis not so with me, I'm un-

cresc. *f* *p*

hap - py as can be,— For my own true love I pine. For

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we two have been so un-kind - ly part - ed, And an - oth - er I must

leggiero, poco pressando

wed! Be - hold me now a maid - en brok - en-heart - ed, To the

Ped. *

rall. Allegretto giocoso
al - tar I am led. But come what may, tho'
rall.
Ped. *

sad - ly we are part-ed, You're the one I love and I shall dream of al-way; What-

Ped. * Ped. * Ped. * Ped. *

eer be - fall, I shall not be faint-heart-ed, I shall dream of you so-

poco rall.

fond and true, For I love you, tho' the world say nay! —

tr.

p

colla voce

mf

Allegretto grazioso

mf

So

heed, ye maids, this ver - y sol - emn warn - ing That I give to you to -

cresc.

p staccato sempre

cresc.

day, Wed your own true love, all oth - er suit - ors scorn - ing, And
 f. *p* f.

wed no oth - er way. For life needs love, its
leggiero, poco pressando

sun-shine and its laugh - ter, Sor - row comes as comes the rain; So
Rit. *

live for love, and heed not what comes af - ter, And the sun will shine a - gain.
rall.
rall.
Rit.

Allegretto giocoso

But come what may, tho' sad - ly we are part-ed, You're the
mf

one I love and I shall dream of al-way; What - e'er be - fall, I
 Ped. * Ped. * Ped. * Ped. *

poco rall.
 shall not be faint-heart-ed, I shall dream of you - so fond and true, For I
 p

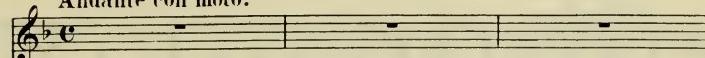
love you, tho' the world say nay! -

colla voce *pp*

N^o 17. Song. "The Legend of the Chimes."
Allan and Chorus.

Andante con moto.

Allan.



PIANO.



In olden times St Swithen's chimes Bang

p dolce

blithely ev'ry hour

From out the old gray tow'r; 'Neath .

CHORUS.

From out the old gray tow'r,

From the tow'r.

From out the old gray tow'r,

From the tow'r.

Swith-en's shade A gen-tle maid Dwelt fair as an-y flow'r. She

dolce

dwelt with - in a rose-clad bow'r, And she was fair as a sweet wild flow'r of the

dolce

field. — She heard St Swithin's bells be-times, And learn'd to love the ringing of the

pp

Ah yes! she was fair.

pp

Ah yes! she was fair.

chimes, — Ding dong bell, For wedding-peal or fu - ner-al-knell Your

She loved the chimes.

She loved the chimes.

mf

mes - sage ev - er tell, ye — chimes, — Ring out, — ye —

pp

Yes, tell your mes + sage, ye chimes.

pp

mes - sage, ye chimes.

chimes, ring, ring, ring. Ding dong bell, For

Ding ding dong, ding ding dong, Ding dong bell, For

Dong dong dong, dong dong dong, Ding dong bell, For

wed-ding-peal or a funer-al-knell Your mes - sage ev - er tell, ye —

wed-ding-peal or a funer-al-knell Your mes - sage tell, ye chimes,

wed - ding - - peal or knell Your mes - sage tell, ye chimes,

wed - ding - - peal or a funer - al - knell Your mes - sage tell, ye chimes,

peal or knell, Ring out.

No. 18. Duet.

Marian and Robin.

Andante cantabile con moto.

Marian. 

Robin. 

PIANO. 

*There will come a time, when thou and
Andante cantabile con moto.*

*will come, And ne'er shall part, ne'er shall
I, love, shall be one, And nev - er shall part,*

*part, Now love will be ours.
Love ev-er-more will then be ours.*

p placido

*That happy day
Fate, oh speed that hap-py day, Dear - est, best of all!*

f cresc.

Fate, oh speed that happy day,

When thou wilt be mine for ave.

f eresc.

So dear, so dear, oh speed the

So dear to me, oh speed the

day, that distant, happy day thou wilt be mine. My heart is

day, that distant, happy day thou wilt be mine.

poco rall.

thine, Eer faith - ful to thee.

poco rall.

Ah! is thine a - lone, love, Eer faith - ful to thee.

poco rall.

Noth - ing in life, my love, shall ev - er part two hearts so true and

Con passione.

tried; Vain - ly will sor - row try to sev - er,
Vain - ly will sor - row try to sev - er,

cresc. molto

I'll be al - ways at thy side. Storm-clouds of life shall part us nev - er,
I'll be al - ways at thy side. Storm-clouds of life shall part us nev - er,

cresc. molto

Heart to heart we will a - bide, Heart to heart we will a - bide.
Heart to heart we will a - bide, Heart to heart we will a - bide.

Ah! speed that day, that day so distant, yet so dear, ah!

Ah! speed that day, that day so distant, so dear, that day so dear,

dolce

speed the day, Ev - er dis - tant, yet so dear.

speed that hap - py day, Ev - er dis - tant, yet so dear.

Noth - ing in life, my love, shall ev - er part Two hearts so true and

Noth - ing in life, my love, shall ev - er part Two hearts so true and

tried, I will be ev - er at thy side.

tried, I will be at thy side.

Poco rubato.

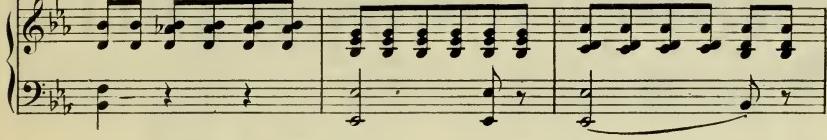


There will come a time when thou and I ne'er will

Poco rubato.

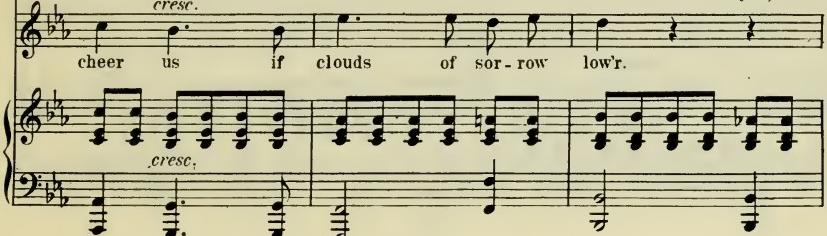


part. Ah! faith - ful to thee, what -



Ah! yes,

cresc.



faith - ful to thee, In bright-est sun-shine and in
 True to

showr, Yes, faith - ful ev - er to thee; I'll faith-ful
 pressando e cresc.

thee, Yes, faith - ful ev - er to thee; I'll faith-ful
 pressando e cresc.

he, for ev - er true, so true, my own, I'll be to
 he, for ev - er true, so true, my own, I'll be to
 rall.

rall. colla roce

thee.

thee.

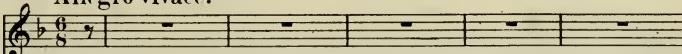
vall.

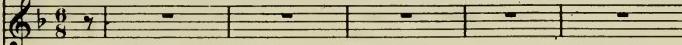
dim.

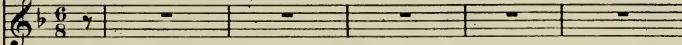
No 19. Quintett.

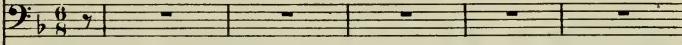
Annabel. Dame Durden. Sir Guy. Sheriff. Friar Tuck.

Allegro vivace.

Annabel. 

Dame Durden. 

Sir Guy. 

Sheriff. 

Friar Tuck. 

Allegro vivace.

PIANO. 

Sheriff.

Gioioso

1. When life seems made of pains and pangs, I sing my too - ral -

2. When no one laughs at jokes I make, I sing my too - ral -

Friar Tuck.

1. When ... life seems made of pains and pangs, I sing my too - ral -

2. When no one laughs at jokes I make, I sing my too - ral -



loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -

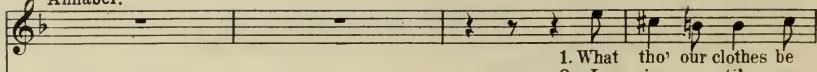
loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -

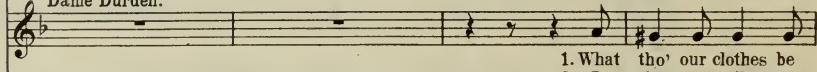
loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -



Annabel.



Dame Durden.



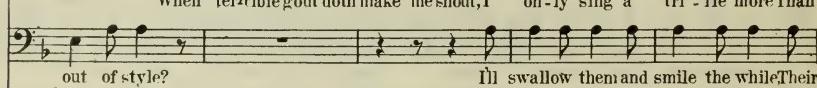
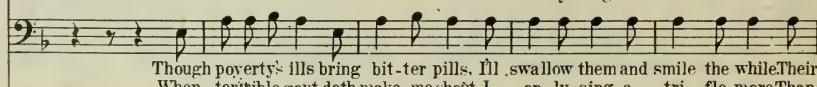
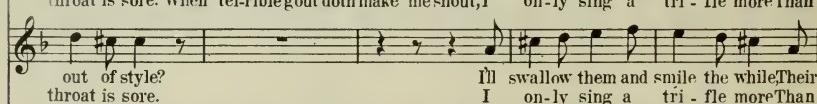
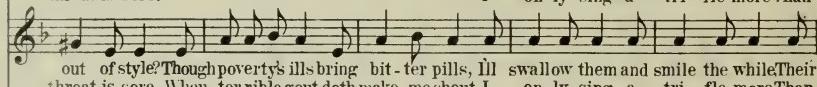
Sir Guy.



Sheriff.



Tuck.



ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! la la
e'er I sang be - fore! la la

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

1.2. la! life is short, let life be gay, be gay,

Giocoso

summer day, So ev -'ry care pray cast a-way By sing-ing your too - ral -

summer day, So ev -'ry care pray cast a-way By sing - ing tid-dy fol

summer day, So ev -'ry care pray cast a-way By sing - ing tid-dy fol

summer day, So ev -'ry care pray cast a-way By sing - ing tid-dy fol

So gay, So ev -'ry care pray cast a-way By sing - ing tid-dy fol

lay. Sing tid-dy fa la, Sing too-ral-loo-ral - lay! Ah!

lay. Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!

lay. Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!

lay. Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!

lay. Sing fa — la lay! Ah!

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203

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So
life is brief, let life be gay, It on - ly lasts for a sum-mer day, So
life is brief, let life be gay, It on - ly lasts for a sum-mer day,
life is brief, let life be gay, It on - ly lasts for a sum-mer day. So
life is brief, let life be gay, It on - ly lasts for a sum-mer day,

rall.

cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. —
rall.

cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. —
rall.

pray chase a-way, Sing tid-dy fa la la lay. —
rall.

cark-ing care, pray chase a-way, la lay. —
rall.

Sing tid-dy fa la la lay. —

No. 20. Country Dance.

Allegro vivace.

Soprano I. II. Tenor. Bass. PIANO.

Allegro vivace.

Hear the wedding bells a - ringing. To the bonny birds let us be

day! Bells are ringing Sweet and clear. Let's be

Bells are ringing Sweet and clear, Let's be

sing-ing, Wreaths of ros-es we are bring-ing, Hear the mer-ry bells a - ringing

Allegro.

Allegro.

Dance

lar - i - ons. Light - ly and bright - ly we cel - e - brate the fair. Dance so

lar - i - ons, Light - ly, bright - ly cel - e - brate the fair. Dance

hap - pi - ly, so gai - ly and — so mad - ly.

gai - ly light - ly, mad - ly, Dance your

so gai - - ly, Yes, pray dance your ver - y

pret - ti - est, and dance your light - est and best! No court min - u - et is ever

best, yes, dance light - est and best! Fa la fa la

danced half so glad - ly, Now dance your live - li - est, With out a stop for a

fa la fa la fa la fa la fa la fa la

dance ver - y cheerr - i - ly la mea - sures quite mul - ti - fa - ri - ous, And in a
 la la la la la la la la We'll will
 la la la la la la la la We'll will

manner hi - lar - i - ous. Yes, we will make hol - i - day. Fa la fa la!
 make hol - i - day, Well make hol - i - day. Fa la!

Dance a mer - ry dance hi - lar - i - ous, Trip - ping so gai - ly, so mer - ri - ly, so
 Dance a mer - ry danee hi - lar - i - ous, Trip - ping gai - ly, mer - ri - ly, so

light - ly, so bright - ly. Be mer - ry and make hol - i - day.
 light - ly, so bright - ly. Be mer - ry and make hol - i - day.

segue Finale.

Nº 21. Finale III.

Allegro.

Annabel. Dame Durden. Sir Guy. Sheriff. Friar Tuck.

Soprani. Tenori Bassi.

PIANO.

The musical score consists of six staves. The top three staves are soprano voices (Annabel, Dame Durden, Sir Guy), followed by a bassoon part (Sheriff), then a tenor/bass part (Friar Tuck). Below these is a vocal part for Soprani and Tenori Bassi. The bottom staff is for the PIANO. The music includes various dynamics like forte (f), piano (p), and sforzando (sfz). The vocal parts sing in unison at the beginning, then the Soprani and Tenori Bassi sing a two-part harmony. The piano part features a continuous bass line with chords.

door —— of yon-der church must now be opened wide.
 To ope those doors there is no need, In
 There is no need, In
 To ope those doors there is no need, In

Dame Durden.

that will oth - ers take the lead Allan.

Sir Guy.

You shall not wed these dam - sels, no! Your

Friar Tuck.

I'll take the lead.

that will oth - ers take the lead.

that will oth - ers take the lead.

that will oth - ers take the lead.

Annabel. (to Sheriff) (aside)

I will o - bey that fate - ful chime, If

Allan.

plan we yet will o - ver - throw.

Friar Tuck.

If

ff marcato

Allegro moderato.

Marian Annabel. a. 2.

(The doors of the church are thrown open.)

rall.
 Robin should not come in time, in time! Dame D. Allan. We're saved! they
 Sir Guy. We're saved! they
 Sheriff. What's this? they
 Friar Tuck. rall. What's this? they
 Robin will be here on time, on time!

Chorus. What's this? they

Allegro moderato. What's this? they

rall. marcato

2 cresc. ff
 come! They're here to save!
 come! They're here to save!
 come! They're here to save!
 come! They're here to save!

Outlaws. Robin Little John } and Tenors.
 Friar Tuck Scarlet } and Basses.

Vic-t'ry, we con-quer at last!

Vic-t'ry, we con-quer at last!

ff
 come! cresc. They're here to save!
 come! They're here to save!

cresc. sempre ff
 They're here to save!

Moderato.

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Robin. *wf con sentimento*

Sir Guy. Vic-try! we con-quer at last! Love, now we nev-er

Dan-ger is o - ver and past, at last!

Sher. Dan-ger is o - ver and past, at last!

Outlaws. Vic-try! we con-quer at last, at last!

Chorus. Vic-try! we con-quer at last, at last!

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Moderato.

Marian.

Robin. Yes, lov-er mine! *cresc.*

more will part, What-e'er be tide, Safe in my shel-tring arms thou art My own sweet

Chorus.

cresc.

Marian. Annabel. a 2.

Marian. Annabel. a 2.

Allan. Dame D. Love, now we nev-er more will part, Ah nev-er! what-e'er be - tide, no nev-er!

Robin. Love, now we nev-er more will part, What-ever be - tide.

bride. Love, now we nev-er more will part, What-e'er be - tide,

#Sir Guy. Love, now we nev-er more will part, What-e'er be - tide,

Sheriff. Little John. Love, now we nev-er more will part, What-e'er be - tide,

Friar T. Scarlet. Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

rall.

Safe in thy shel-t'ring arms a'm I, My dear - est, I'll be thy bride.

Safe in thy shel-t'ring arms thou art, Now my own sweet bride.

Safe in my shel-t'ring arms thou art, Now my own sweet bride.

Safe in my shel-t'ring arms thou art, Now my own sweet bride.

Safe - ly they meet, no more to part, The bride-groom and bride.

Safe - ly bride-groom and bride.

Safe - ly bride-groom and bride.

Safe - ly bride-groom and bride.

214 Allegro agitato.

So you we will not wed,
 Sir Guy. Robin So you they will not wed.
 Sheriff. 'Tis wrong! I'll not submit! So you we will not wed.
 Little John. 'Tis wrong! I'll not submit! So you they will not wed.
 Scarlet. Friar Tuck. So you they will not wed.
 So you they will not wed.
 So you they will not wed.
 Allegro agitato. So you they will not wed,

Andante. *molto marcato*
 Butour loves instead. We win the day, we win the day!
 'Tis as I said. We win the day, we win the day!
 'Tis as I said. Robin. Sir Guy. They win the day, we win the day!
 Ah! with rage I burn! Hal
 Hal
 Hal with rage he burns! Hal
 They will not wed. Hal
 Hal with rage he burns! Hal
 Andante.
rall.

'Tis well! and the day is ours!
The day is ours! Let's haste from this place a -
'Tis well! and the day is ours! A-way!
'Tis well! and the day is ours! A-way!
ha! The day is ours! A-way!

ff Più moto.

We win the day, Now let's a - - way! A - way!
way! We win the day, Now let's a - - way! A - way!
They win the day, Now let's a - - way! A - way!
We win the day, Now let's a - - way! A - way!
Ahl we win the day, Now let's a - - way! A - way!
Ahl we win the day, Now let's a - - way! A - way!
Ahl we win the day, Now let's a - - way! A - way!

9321

(A Messenger enters.)

Ah! who is this?
 Ah! who is this?
 Ah! who is this?
 -
 -
 -
 'Tis from the
 Ah! who is this?
 Hal! Who is this?
 Hal! Who is this?
 -
 -
 -
 -
 -
 -
 What is this? What is this?
 King! Sir Sher-iff, read!
 The King!
 The King!

Read, Sher - iff, read! 'Tis from the
 Read, Sher - iff, read! Robin. Sir Guy. The
 Read, Sher - iff, read! The
 Little John! The
 See, he doth bring a par-don from the
 The
 Read, Sher - iff, read! The
 Read, Sher - iff, read! The
 King! 'Tis from the King! A par - don from the
 King! The King! Robin. A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the
 King! A par - don from the King! A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the
 King!

Lento.

King! A par - don from the King! Now you are
 King! A par - don from the King! Now you are
 King! A par - don from the King! He par - dons all.
 King! A par - don from the King! Yes, you are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Lento.
 molto marcato

free! To mar - ry me! Marian, I
 free! To mar - ry me! Annabel, She
 At last {she is free, at last {I'm free. We
 free, yes, you are free, we're
 free, We all are free, we're
 free, yes, you are free, we're
 free, yes, they are free, we're
 free, yes, we are free, we're

Allegro vivace.

came as a cav-a - lier To seek ^{my} own, ^{her} on - ly love, Tho' clouds were dark and
 Robin.meet.
 Sir G.came as a cav-a - lier To seek her own, and on - ly love, Tho' clouds were dark and
 Sher. meet. She's found her on - ly love,
 Little J. free. She's found her on - ly love,
 free. Scarlet Tuck. She's found her on - ly love,
 free. free.
 free. She's found her on - ly love,

Allegro vivace.

drear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the
 Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the
 drear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the
 Sheriff. Little John. Little J. Fare-well to old Sherwood gay, and to all the
 Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the
 Skies now are blue a - bove.
 Skies now are blue a - bove.

gal-lant out-law crew; But man-y a match we yet may have with your bow of
 gal-lant out-law crew; Yes, 'tis most
 Robin Sir Guy.

gal-lant out-law crew; But man-y a match we yet may have with your bow of
 Sheriff.

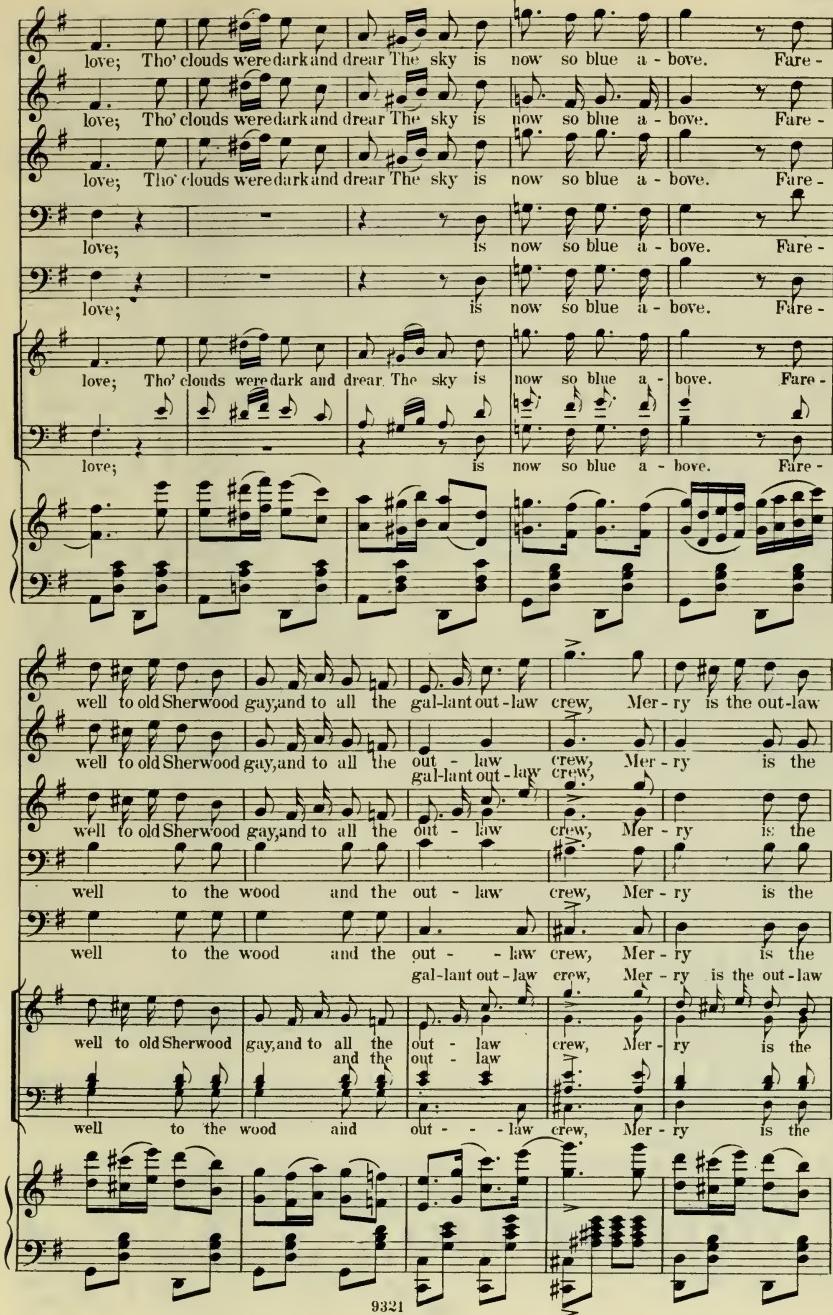
Little John. Yes, 'tis most
 gal-lant out-law crew; Yes, 'tis most
 - Yes, 'tis most

Yes, 'tis most
 - Yes, 'tis most

yew. She came as a cav-a - lier To seek her own and on - ly
 true. She came as a cav-a - lier To seek her own and on - ly
 Sher. yew. She came as a cav-a - lier To seek her own and on - ly
 Little J. true. She came as a cav-a - lier To seek her own and on - ly
 true. She came her own and on - ly
 true. She came as a cav-a - lier To seek her own and on - ly
 true. She came her own and on - ly

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -
 love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -
 love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -
 love; is now so blue a - bove. Fare -
 love; is now so blue a - bove. Fare -
 love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -
 love; is now so blue a - bove. Fare -

 well to old Sherwood gay, and to all the gal-lant out - law crew, Mer - ry is the out-law
 well to old Sherwood gay, and to all the out - law crew, Mer - ry is the
 well to old Sherwood gay, and to all the gal-lant out - law crew, Mer - ry is the
 well to the wood and the out - law crew, Mer - ry is the
 well to the wood and the out - law crew, Mer - ry is the out-law
 well to old Sherwood gay, and to all the out - law crew, Mer - ry is the
 well to the wood and out - law crew, Mer - ry is the



life, the life ev - er gay and free. Fare - well to old Sher-wood

life, the life gay and free. Fare - well to old Sher-wood

life ev - er gay and free, gay and free. Fare - well to old Sher-wood

life ev - er gay and free, gay and free. Fare - well to old Sher-wood

life ev - er gay and free, life ev - er gay and free. Fare - well to old Sher-wood

life, the life gay and free. Fare - well to old Sher-wood

life, ev - er gay and free, gay and free. Fare - well to old Sher-wood

life so gay and free.

molto *f* pressando

As sung by Miss Florence Wickham

Oh promise me

Words by Clement Scott

R.de Koven, Op.50

Moderato

Moderato

p *pesante*

mf

Oh prom-ise me, that some day you and

f

I Will take our love to -geth-er to some sky Where

Note. This celebrated song is now generally sung between Nos. 10 and 11 of this score.

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semplice
p poco rall.

p con tenerezza

grew, Those first sweet vi-o-lets of ear-ly spring, Which

marc. la melodia

cresc.

cresc.

f > rall. > > >

is to be: Oh prom-ise me, oh prom - ise mel.

f rall.

p
mf.
pesante
poco rubato
 Oh promise me, that you will take my hand, The
p
 most un-worthy in this lonely land, And let me sit beside you, in your
cresc.
 eyes See - ing the vi - sion of our par - a-dise,
cresc.
p poco rall.

ff largamente e con passione

Hear-ing God's message while the or - gan rolls Its might - y mu-sic to our
ver - y souls, No love less perfect than a life with thee: Oh
prom-ise me, oh prom - ise

con forza

rall.

mel! a tempo

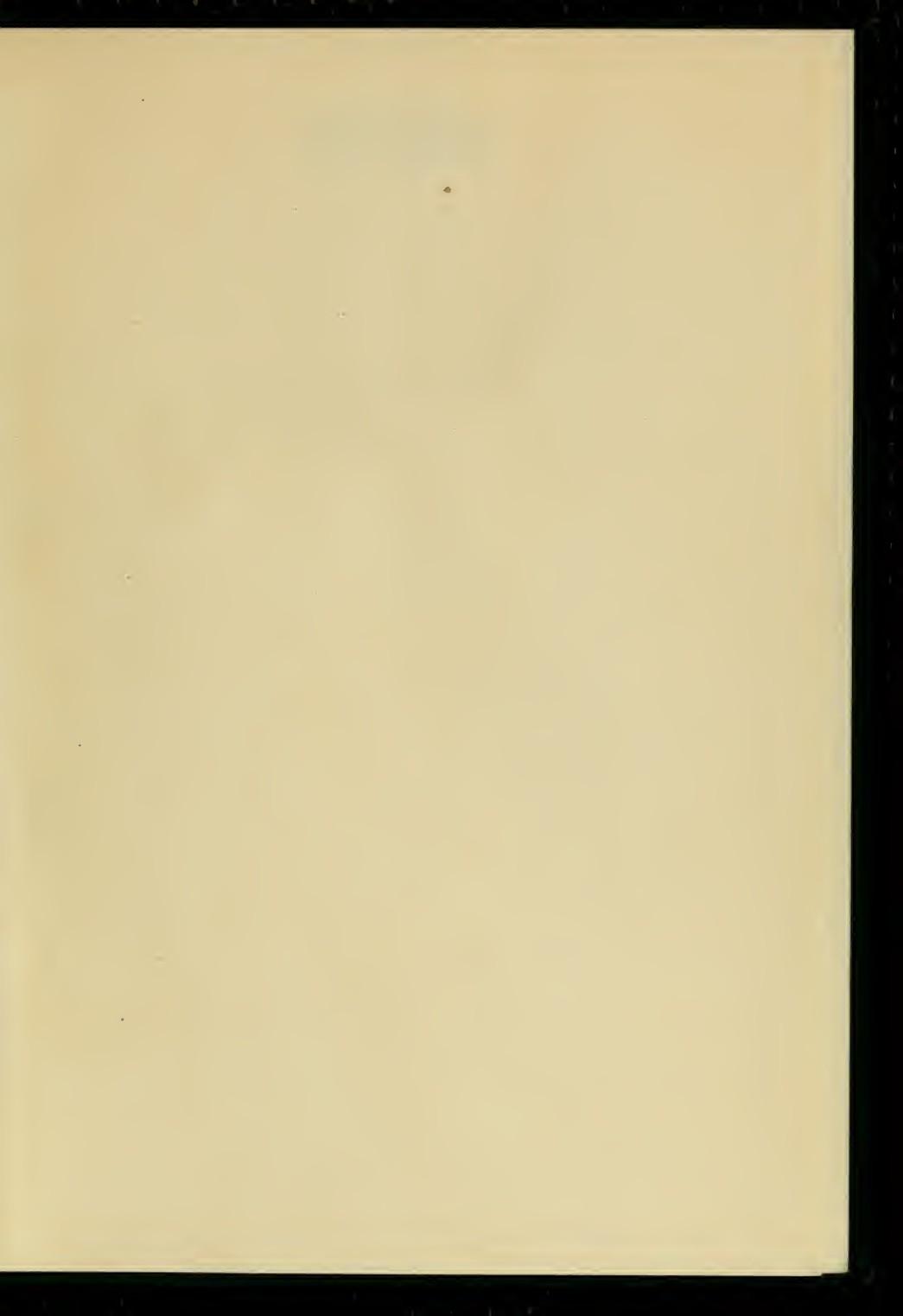
dim.

p

rall. > >

pp

Rit. *



DATE DUE

AUG 12 2006

AUG 09 2006

DEC 08 2006

NOV 21 2006

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